

MUSICAL FETTER

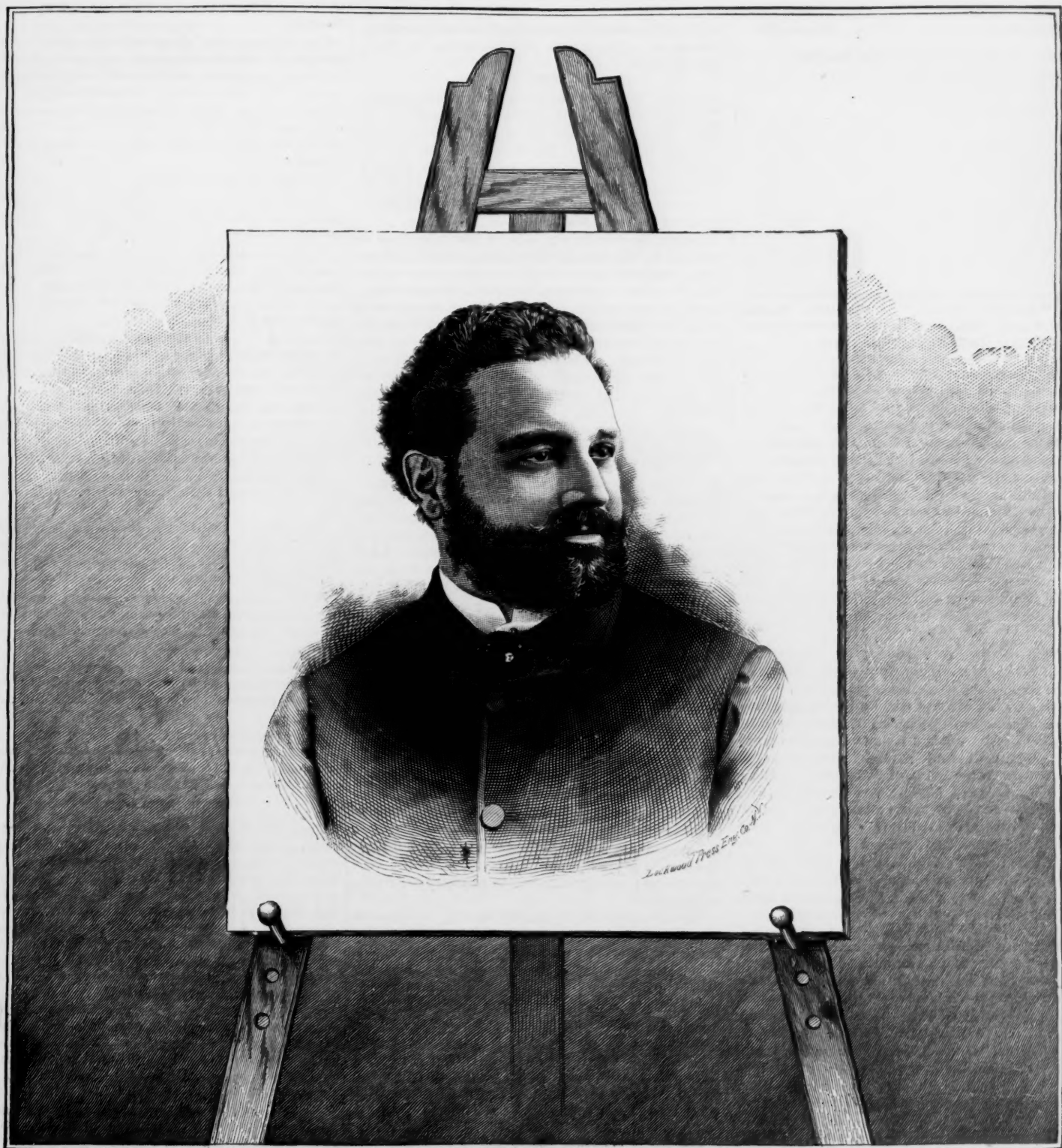
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. VII.—NO. 17.

NEW YORK, WEDNESDAY, OCTOBER 24, 1883.

WHOLE NO. 193.



STAGNO.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance.)
Yearly, \$4.00; Foreign, 5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, OCTOBER 24, 1883.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street, New York.

BY the time this issue appears both our Italian opera-houses will have been inaugurated for the season. Of course, we have already had several little battles between singers themselves and singers and managers, and, in all likelihood, the end is not yet. Adelina Patti, it is said, will sail for New York early in November, and on her arrival will soon make her appearance at the Academy of Music. The trouble between the Gyes and Mapleson was of so serious a character that it came very near making Mme. Patti decide to give up coming to this country. In another week from now, a good number of first appearances will have been made and public opinion on the new comers somewhat formed. How the season will progress, and in what condition it will close are sealed problems, which the future alone can really decide. We wish success to both houses.

ACCORDING to report, Delibes, the composer of "Lakmé," charges Ditson & Co. with pirating his opera and inserting scenes not in the original and omitting others. If this charge be true, then Delibes has great cause for complaint, notwithstanding the law affords him no relief. When we read of these things the necessity of an international copyright law becomes apparent. Moreover, as has been stated before, when American publishers are debarred by law from publishing foreign works without paying a royalty on their sale or first buying them outright, then will native and resident composers find their condition improved, a consummation to be devoutly desired. As matters now stand, publishers have it all their own way. They take the labor of foreign composers for nothing, and ignore the works of musicians living here, because for the latter a few dollars have to be paid.

EAST-SIDE residents of the up-town districts are already beginning to be aware of the difficulty that exists for them in reaching the new Metropolitan Opera House. There are no ways in which to get over from the Second or Third avenue elevated or surface roads, except by walking or hiring a cab. In the matter of accessibility, then, the Academy of Music has the advantage, because it is near the East-side elevated and surface roads, and what is equally as important, cars run along almost the whole extent of Fourteenth street, thereby enabling those who attend the place to alight close to the entrance; or, in the case of those who have to use the Sixth and Ninth avenue elevated or surface roads, and afterward the surface cars on Fourteenth street, to get as near it as Union square, and so with those who come in by the Grand Central Depot and Fourth avenue horse-cars. Everybody will admit that accessibility is an important feature for the success of any public place of amusement. What is specially needed to make the new

opera-house convenient to a large number of opera-goers is a horse-car line across Forty-second street, so that two or three short Broadway blocks would be all that need be traversed by residents in almost every part of the city, as well as those who come in from the suburbs to the Grand Central Depot. Let the stockholders consider the matter, and perhaps by next season the needed new line of horse-cars across Forty-second street will be running regularly.

THE question has been raised in England how far applause should be allowed during the performance of a sacred work, even when given in a concert hall, without religious surroundings such as a cathedral offers. The whole matter seems to be one of feeling and education. Not to applaud the execution of a piece in Rubinstein's "The Tower of Babel," simply because the subject is a Biblical one, would be rather ridiculous, aside from the fact that the composer has some interest in knowing whether his creations have been received coldly or made a real impression upon his listeners. Perhaps performances in cathedrals and churches should be given without any demonstration on the part of the audience, but elsewhere, whether the music be sacred or not, so long as it is good and well interpreted, there cannot be very great harm in applause being permitted. There is such a thing as a too straight-laced idea of what is right and proper.

SOME few days ago it was reported that President Arthur received, at Washington, Captain von Eisendecker, the German Minister, who was accompanied by Mme. Minnie Hauk and her husband. The Secretary of War was also present, and during the conversation President Arthur is said to have encouraged the idea that there should be in the United States a National Conservatory of Music for the encouragement of home talent.

Undoubtedly this country is in its infancy in regard to music and its influence upon the rapidly accumulating population. President Arthur is right in urging the establishment of such an institution as would be a National Conservatory of Music, but many difficulties lie in the way of its successful inauguration and management. First, it must be truly national in every respect, and needs to be run on a very liberal basis. The German musical element is so strong in this country, that it threatens to completely swamp the Anglo-American element. While believing thoroughly in German musical art, we do not advocate the policy of relegating to Germans or any foreigners the control of purely national institutions.

If we cared to cite an instance of an important home institution run to seed, as it were, the Peabody Institute, in Baltimore, might be indicated. Although richly endowed and intended to greatly benefit American musicians in general, and Baltimore students in particular, a more inane and lifeless music-school it would be hard to conceive. A foreign musician of some note and possessed of more than ordinary talent stands at its head, but the institution does not prosper nor accomplish half the good that it was intended it should do, and, in reality, which it is able to accomplish. It is absolutely certain that the foreign musical element employed to teach therein is strong enough to suit those of the most pronounced anti-Anglo-American tastes, yet withal the Peabody Conservatory of Music does not thrive. Why? Because foreigners do not understand American life and our citizens needs.

Thus it will be seen that when a national conservatory of music is established, something more than a few foreign musicians' names will be required to make such an institution take deep root on our soil. National pride and national heart-throbs must be the roots from which it must draw its life-blood, otherwise it will never be to the country what we all hope and trust it will. Years may pass before a national conservatory of music may be founded here, but the same requirements that we now state to be necessary will remain unchanged.

The art in this country is steadily asserting its claims to grave consideration. Of course, it is impossible for the greater number of those who merely "like" music to look upon it as more than an amusement. Other professions are placed in the category of serious pursuits, but the profession of music is deemed too frivolous for an absorbing life occupation. This idea will not be very quickly relinquished, but that the future will see it dissipated is certain.

It is well that President Arthur is in favor of establishing a national conservatory of music; but something more is needed to obtain the desired aim than merely having a strong conviction on any matter.

The new opera-house was opened in St. Paul, Minn., last week, in the presence of a very large and brilliant audience. Among the notable people were Mayor O'Brien and Governor Hubbard, both of whom made speeches, and General Terry, commanding the post at Fort Snelling. The Emma Abbott Opera Company appeared in "Trovatore." The house cost over \$200,000, and will seat more than 2,000 people.

THE RACONTEUR.

NUMEROUS as are the kinds of applause heard in theatre or opera-house, the most atrocious is the kid-gloved variety.

Soulless and depressing it has an unutterable melancholy of its own suggestive of ghouls, and owls, and walking corpses.

Listen to the patter of fingers encased in kid upon the open palms of many fashionable audiences and you will find it expresses about as much enthusiasm as would a political convention of brass monkeys.

It is redolent of condescension and dudish affability and seems to say to the star of the evening that she is doing quite as well as could be expected and that she should be satisfied at being noticed at all.

It is the gallery that redeems the orchestra and gives full play to the boundless enthusiasm of its nature, as with feet and hands, and sometimes mouth, it expresses its delight at each bright feature of the evening's entertainment.

If a person is pleased with an artist's *tour de force*, why cannot he show some robust sign of what he thinks about it, instead of acting like a perfumed marionette whose spinal column has been eliminated?

This effeminacy, which affects fashionable audiences at Wallack's and the Madison Square, as well as at other places of entertainment, is one reason, doubtless, why hissing is not popular among Americans, even when a performance is execrable.

Surely one should have the liberty of expressing disapproval as well as approbation, and yet to hiss in a theatre of New York, unless the laws of propriety are violated, is set down as a breach of decorum and good taste.

The *claque* has some merit after all.

Although it is, as it were, artificial applause, it seems to stimulate an audience who would be apathetic without its inspiration, and in that way gives life to the performance.

Every auditor should find printed on his coupon that he must show some enthusiasm or displeasure during the evening, and that if he cannot display enough individuality of character to express an opinion one way or another, the manager reserves the right to eject him from the house.

The habits of modern society in big cities do not tend to extraordinary muscular development and the necessary strength to applaud vigorously may not be present with the scions of Knickerbocker and Livingstone stock.

To this class *The Raconteur* would recommend that they provide themselves with castanets or minstrel bones and shake them lively when they wish to encore an artist.

In lieu of these more or less musical instruments let these attenuated specimens of humanity rattle their own bones as they loll on the cushioned chairs, chatter their teeth and wave their ears.

These demonstrations are better than sitting as still as cigar-store Indians and simply opening their mouths to annoy their neighbors with brilliant remarks on recent atmospheric changes and the chances for social success of the last fair *débütante*.

Instead of "papering" a theatre a manager might skillfully introduce a vigorous, but artistic *claque* that would carry through to success the worst infliction ever perpetrated upon a patient audience.

The average listener would fancy that he would seem to be lacking in appreciation if he did not show as much enthusiasm as his neighbors and would go away with an exalted idea of the performance.

The rival opera-houses will find it to their advantage to stimulate applause, so that the daily papers may waste adjectives on the extraordinary amount of noise raised to express the opinion of the audience on the merits of each performance.

The details of Mr. Mackenzie's new oratorio being now settled, and the work considerably advanced, amateurs may feel interested to know some particulars connected therewith. It is called "The Rose of Sharon," and presents in a dramatic form the "argument" of the Song of Solomon. The compiler of the book, Mr. Joseph Bennett, has adopted Ewald's reading of the Hebrew poem—a reading with which Réan substantially agrees—but has permitted himself to take certain liberties with the arrangement of the scenes, showing in action, for example, events that the original simply describes. Mr. Bennett's book is in four parts, respectively entitled "Separation," "Temptation," "Victory" and "Reunion," and there are four principal characters—the *Sulamite* (soprano), a *First Attendant* (contralto), the *Beloved* (tenor) and *Solomon* (bass). The action opens in Lebanon, is then transferred to Jerusalem, and finally returns to the vineyards and cedar groves where it began. Throughout each scene the simple object is to illustrate the moral of the Song of Songs—"Love is strong as death and unconquerable as the grave." The *Sulamite* is taken by *Solomon* from her native mountains to Jerusalem, and sees the King "in all his glory." But she remains faithful, her one answer being, "My beloved is mine, and I am his." Strong in this strength, she resists, and is at last permitted to return to her village and her vineyard, to be united to him whom her soul loveth. We believe that Mr. Mackenzie finds all his sympathies aroused by the beautiful story, and the no less beautiful Scriptural text.—*Musical Times*.

Robert Schumann and his Works.

ESSAY BY LOUIS EHLETT.

[Translated for The Musical Courier by H. D.]

GREAT artists usually gather about themselves a circle of friends who exert themselves in their behalf, and as a natural consequence, a school is developed. School is the ultimate and most matured tendency of any new power, and, as such, it is prone to proselytism and productiveness. Now, every revolution is called upon to battle with a mixed community, and on a small scale, every new school partakes of the nature of a revolution, since it presents a front to the governing power and aims at the introduction of a new faith. The dissatisfied and idle factions form a body which it is difficult to estimate, and the controlling of which becomes important in deciding its fate. All union in art, as in politics, is based upon an inward comparison, for the acknowledging himself a fractional part thereof is but the definitive expression of the public man's opinion. The degree of temperature of similar movements can only be measured with certainty when they are on the wane, that is, when their general character, sufficiently exhausted by the school, begins to resolve itself into particularities, and after its real kernel has become the common property of the artistic world.

The Schumann school, the most powerful we have ever met with on musical ground, was spared none of these natural periods of development. From the usual chaotic beginning, it attained to so great a clearness of outline that at the present moment more than half of all German musicians belong to it, or have belonged to it in one sense or another. Why I make this distinction I will explain when I shall have drawn my most concise sketch possible of Schumann.

There are persons at the mention of whose names all the fairy-land of our youth resounds through our souls. Youth is ever a fairy-tale—it lies so far distant, is interwoven with so much of the mysterious and marvelous and glows with the charm of its newness. Into this fairy-land, with its childish games, its spring-time filled with bright blossoms, its first blushing love, its horn of plenty of promises, which we press to our bosoms with a confidence still unshaken by disappointments, Schumann transports us. From his "Childhood scenes," on through the varicolored life-wave of student-time, with its fantastic associations, a la "Kreissler" and "David's-bündler," through the delightful years of hobbledehoy-hood, when Florestan and Eusebius personify humorous counterparts, on through the exuberant hide-and-seek scenes of the Carnival to the "Myrtles" and "Woman's love and life," and what a world of pure, fresh feeling, what a breath of home is wafted toward us from all these! How our emotions overflow from the deepest depths of our hearts, deeper in the way, it appears to me, than have been called forth by any art at any time! How vigorous and chaste is this music! It represents our German youth with all its poetry, though perhaps at times, it may be eccentric and queer. It is the resonance of those old bells which called us to school and which rang in the blissful golden time of vacation; it is the same forest, the nightingale, the moon, to which we confided all our day-dreams. All that was lovely and stirring at home and abroad; the bubbling overflow of an unlimited and undisturbed fullness of life, such is Schumann's music as it at first exhibits itself to us. It could not stand still at these first intuitions. It was obliged either to be renounced or to be still further developed. In this case, development meant to become wiser, to step from the blissful confines of adolescence into full manhood.

Let us tarry a moment in contemplation of this first period. It is the period of his, of our youth. Was there ever aught to equal it in significance? Every feature, every modulation is new—new in thought as in expression. We meet with a capacity to express an infinite volume in the smallest space, such as has not been experienced before nor since his day; all thought is condensed to the last degree—not, however, by a conscious agency, but intuitively. Such fancies are not brewed in a retort. They spring forth as from some outlet of creation, as does the blossom from a crevice in the rock. We will consider the set of "Davidsbündler-tänze," according to my personal conviction the most remarkable, I will not say the most perfect work which Schumann has created. It is a miniature painting, in which every stroke of the brush denotes a small world. Like tiny springs, the thoughts burst forth clear and pure, each one of sufficient richness to feed streams. How may form be described? Thought, under certain circumstances, requires but little space. In Schumann's little "Wurum" there are more questions put before us than in all the adagios of the symphonies subsequent to Beethoven. Might we not rather say, Art is concentration, a collecting together into the smallest space? A small form does not render art small, as we know from Meissonier; but it demands the setting aside of all that is unimportant and which does not belong to the subject. One must not only know how to find the kernel, but must restrict one's self to that. Half pen-and-ink sketches, half aquarelles, these miniatures have assumed the charm of improvisation from the former trait, and from the latter that of their quickly-caught coloring. Schumann created the art of musical diminutive poetry. He was a disciple of Jean Paul at that time. Could this fact not be inferred from the style of his humor, it must be discerned in his manuscripts and letters, whole pages of which would appear to have been written by Jean Paul. Schumann resembled him in wealth of ideas and in giving himself up rather to sad than pleasurable emotions. He possessed with Jean Paul the predilection for a conflict with diffuseness. He was, however, happier in this re-

gard, and, in consequence, freer in his execution. He understood how to carve out more lifelike figures, and especially in his later period displayed an extraordinary talent for demonstration. I believe that the miniature art of his first period proved of inestimable advantage to Schumann. Who knows, with his warm enthusiasm and the tendency to wander in untrodden paths, whether he would have become so influential and versatile an artist had he not early learned to crystallize his thought and concentrate it within the smallest possible compass.

[To be Continued.]

Roberto Andreoli Stagno.

THE most important male artist among those who make their first bow to the American public in the two opera houses is Signor Roberto Andreoli Stagno, under contract to Mr. Abbey for the Metropolitan Opera House. This artist was never before in this country, but he comes preceded by a great reputation, made in the principal theatres of Europe and South America.

In the flower of youth, handsome, robust and full of grace and force, Roberto Stagno, unlike many others, comes to us in the very zenith of his career. We trust that the American public will recognize in him the great and consummate artist, and that they will add another laurel to the crown which already adorns his brow. He has been compared to Mario, and all the European journals are unanimous in his praises and in recognizing the merits which place him among the tenors of the very first rank. In Italy, his native country, he has earned many ovations, among which is the one of being the only artist that has sung with Queen Margherita of Italy, having sung the duet from "Faust" at one of her private soirées. Roberto Stagno was born in Palermo in the year 1846, of distinguished parents, who devoted him to the study of letters, languages and commercial pursuits.

But since his early days he showed himself passionately fond of the divine art, that he studied only as an ornament. He nevertheless devoted all his leisure hours to the thorough study of the art of singing. After some months of study, young Stagno commenced to excite the admiration of his friends, and his parents had to relent to his earnest solicitations to allow him to devote himself altogether to the operatic stage.

So, at twenty-four years of age young Stagno appeared in the part of *Faone*, in "Saffo," at the Theatre San Carlo, of Lisbon, with the celebrated Borghi-Mamo. He had such a success that the Maestro Coppola, at the production of his opera, "Nina," composed an aria expressly for the young tenor. From Lisbon he went to London for three seasons; then to Barcelona, the most critical public of Spain, and to Seville. His fame extended as far as Cairo, where he was specially engaged, creating a great furor there. His operatic triumphs did not allow him to forget his country, and, after a long operatic season, we find him fighting under Garibaldi.

Russia was his next success, and from Tokoma, where he appeared in "Huguenots," "Otello," "Trovatore" and "Sonnambula," from Rome to Venice, to sing in "Roberto il Diavolo;" then he went back to Madrid, singing there in seventy-four representations and having as many triumphs. Summing up the cities that he has visited, we find all the great capitals of Europe—St. Petersburg, Moscow, Seville, Valladolid, Valencia, Cadiz, Malaga, Bologna, Hamburg, Trieste, Genoa, Naples, Rome and South America. Two years ago, in the season 1881-82, he sang in Naples for the third time, and created a genuine enthusiasm in the posthumous opera of Donizetti, "Il Duca d'Alba." The enthusiastic Neapolitans proclaimed him the first tenor of the day.

We will have soon a chance to judge of his powers, and we will be more than prompt to add our encomiums to those of the critical publics who have preceded us.

The *Opinione* of Rome, of May 12, 1882, says: "In the role of *Raoul*, Stagno is, without doubt, the only tenor who can remind us of Mario in his best days."

His insinuating sweetness, the clearness of his tones, the potency of his voice, his elegant phrasing, his virile dramatic accent, make of this artist, privileged by nature and perfected by study, the true type of those tenors, of whom, unfortunately, we have lost the true type.

La Riforma, of Rome, May 13, 1882, says:

"Stagno, like a true artist, has accustomed his larynx and his versatile talent to different styles of music. From 'Aida' to the 'Barber,' from 'Trovatore' to 'Puritani,' the different styles are equally familiar and the impersonations equally real. These different roles will find to-day no better interpreter."

Il Fanfulla, of Rome, May 12, 1882:

"Stagno in the role of *Raoul* surpasses all his predecessors, and comes out victorious and full of laurels."

From the same journal, May 27, 1882:

"Yesterday, in 'Rigoletto,' Stagno acquired a colossal success, and showed himself a Caesar among artists. He is a type of the lyric artist, to whom all the others must take their hats off. In the celebrated quartet we did not know what to admire most, the exquisite sweetness of the singers or the audacity of the *Duke of Mantua*."

La Riforma of same date says:

"The Roman public had already admired in 'Rigoletto,' celebrated tenors like a Mirate, Bancardé, Uberini, Naudin, and but Stagno made them forget all."

La Opinione of same date says:

"Also in 'Rigoletto' the tenor Stagno has surpassed the expectations of all. He is always great, always original in any part which he may undertake."

A Talk with Sembrich.

MME. SEMBRICH, who will appear for the first time in this country in "Lucia," in Mr. Abbey's company, is a charming woman. We say so frankly and without beating about the bush, for the simple reason that she is such. She has a plump, good figure, a bright eye, and vivacious, easy manners. A representative of THE MUSICAL COURIER called on her the other day at the Windsor Hotel and received an agreeable reception from Mme. Sembrich and her husband. The lady had been singing at the piano, practising at "Lucia," which she was to rehearse—O horrors!—on Sunday.

"What terrible weather you New Yorkers have," was her exclamation after the usual antecedent exchange of courtesies. "I like your city very much from what I have seen of it, but I have not dared go out much for fear of colds. Why, on Sunday last it was excessively hot and on the next day cold. To-day you observe how cold it is, while yesterday it was so warm!"

THE MUSICAL COURIER acknowledged all this and intimated that—with the exception of Mme. Sembrich—the weather had taken greatly after the female sex in fickleness.

Mme. Sembrich had fortunately escaped taking cold, and her fresh, fair complexion, her appearance of perfect health and her buoyant manner indicated that it would, indeed, be a cold day when she got left with a cold.

Mme. Sembrich spoke in well-balanced praise of the new opera-house, saying of its acoustics that those were yet to be tried when the house held an audience, and this would alone determine the matter satisfactorily. "I believe that Signor Vianesi," she said, "has tested the acoustic properties of the house with Capoul, but the full house alone will determine how good those properties really are."

The singer was much interested in the Signor del Puente and Mapleson injunction, and was greatly pleased over the difference between the impresario and the baritone, especially enjoying the recital of Del Puente's distrust of the gallant Colonel, as shown in the matter of the written contract which Del Puente took to Mr. Mapleson for his signature. She thought, however, that Mr. Mapleson was very kind in announcing that Del Puente should sing for Mr. Abbey on the opening night, whatever might be the decision of the court.

The conversation then turned upon Lamperti, Mme. Sembrich's teacher.

"I studied under the younger Lamperti," said she, "who has been in Dresden for three years, has he not?" she added, turning to her husband, who verified the statement. "Lamperti the elder must be very old now, nearly eighty years. He is in Milan, of course. The younger Lamperti is about forty-six years old. He is most agreeable as a man and teacher, and very enthusiastic in his work. My lesson hour was 11 A. M., and it used often to run over until two or three o'clock, when Lamperti became deeply interested in the work. Since going to Dresden he has had great successes, you know. He is an especial favorite with American singers, and he has a large number of American young ladies as pupils."

Being asked regarding the places in which she had sung Mme. Sembrich said: "In St. Petersburg, Moscow, Milan, Madrid, Dresden and several other German cities. I sang once only in Milan. I have never sung in Paris and never in Berlin."

The singer spoke hopefully of her experience in this country. "I did not dread coming to a new country," she explained, "although I did dislike the idea of crossing the Atlantic. Were I seasick? Oh! oh! oh!" and Mme. Sembrich's husband joined in the chorus, evidently implying that life on the ocean wave was anything but agreeable. "For my part," continued the lady, "I would rather travel by rail. To be sure, you have many accidents, but, if one falls from a car there is, at least, *terra firma* to reach, whereas when in a steamship you have nothing but the billows to receive you in case any misfortune overtakes the vessel."

The conversation thus drifted to various matters. Whatever be the fortune of Mme. Sembrich in this country as a singer—and we must believe that it will be bright—she will assuredly win the best wishes of those whom she meets here, because of her sunny nature and her charming manners. We wish her all good and all success. She will appear in—besides "Lucia"—"Puritani," "Traviata," and probably "Sonnambula."

The *Orchestra* thus describes a new instrument: The Cantus Transcendentalis, an invention of Karl Hahn from Blasewitz, near Dresden, has attracted considerable attention in the musical circles of Germany. The highest testimonials and approbations have been granted to Mr. Hahn by Professor J. Joachim, Professor von Helmholtz, H.M. the King of Saxony and the press. The Cantus contains five octaves of keys, from F to F, and resembles in shape a small table standing on two legs. The principal novelties and improvements are:—1. A singular tone, very noble, impressive, and with a great variety of expression. 2. An apparatus to vibrate slowly or quickly like a human voice, and to regulate the vibration according to the required expression or to cause the vibration to cease. 3. A sounding-board, directing the full sound toward the hearer and avoiding any loss of tone. 4. A prolongation, which enables the player to keep as many tones as he likes sounding and increasing to any length, without resting the fingers on the keys. This contrivance replaces the pedal effect in many cases and allows the player to produce chords five octaves in compass. Mr. Hahn produced this instrument for the first time at the Crystal Palace, where it was highly appreciated by the audience.

Personals.

A TALENTED ARTISTE.—Miss Letitia Fritch is very favorably known as a soprano of much talent. She will sing at the Musical Festival at Atlanta, Ga., which takes place on November 15, 16 and 17. Her success will no doubt be very gratifying.

A MUSICAL COUPLE.—Boston is to have a new tenor, E. W. Hoff, of Richmond, Va., who is said to have a voice of much sweetness and extended compass. His wife is known to be an excellent soprano singer.

COMPLIMENTS FOR AN AMERICAN.—Jenny Sargent, who is claimed by America, has now been engaged on good terms for the Fiorentini Theatre of Naples. She will make her debut in "Sonnambula," and will then sing in "Rigoletto" and "Lucia." She is called by *Il Trovatore*, "a gentle and distinguished prima donna, who has a voice at once homogeneous, agile and extended, and who sings with the best methods."

RUBINSTEIN'S COMIC OPERA.—Rubinstein has been visiting, in Königsberg, Ernest Wichert, who wrote the libretto of the great composer's latest work, a comic opera. The work treats of an exciting episode of Spanish robber-life, and Rubinstein has produced music with an appropriate local coloring.

CHEAP NOTORIETY.—Thus speaks the Paris *Monde Artistique* of that worn-out artist, Emilie Ambre: "Mme. Emilie Ambre, the brilliant cantatrice, that all Paris applauded at the Italian Theatre and at the Lyceum, has been engaged for Lille by the Impresario Guérinot, who did not mind sacrifices in order to obtain the services of an artist so very valuable." How cheap foreign newspaper fame is!

MINNIE HAUKE'S PURPOSE.—Mme. Minnie Hauk will leave this country for Germany after her present season, and says it may be a number of years before she returns here, if she ever does. She asserts that the best singers in England and France are Americans. This, at least, does justice to her patriotism.

MADE A GOOD IMPRESSION.—Carl Sternberg, the tenor, recently gave a song-recital in Jacksonville, Fla., and created a very favorable impression.

FROM BARCELONA.—Mme. Pattini (a little Patti), connected with Mapleson's Opera Troupe, comes here from Barcelona. She is reported to have been successful recently in "Sonnambula" at Aix-les-Bains.

INDEPENDENT OF ENGAGEMENTS.—Stella Bonheur, the well and favorably known operatic artiste, is now open to an engagement. *Il Trovatore* says that she has had offers for Madrid, Barcelona, New York, and other places, including Genoa and Bologna; but not having been able to secure the amount asked and desired, has refused every one. Happy Bonheur who can afford to act thus independently!

THE SULLIVAN FAMILY.—A Mr. J. Sullivan has been singing with much success in Cork, Ireland. He is said to have a fine bass voice, although lacking in flexibility. Now we have a Sullivan composer, a Sullivan singer, and a Sullivan "slugger." What more does the world require to make it happy?

A YEAR ABROAD.—Mr. J. Winch intends to go abroad early next spring, and will stay away from this country for about a year. He is a popular singer, and is possessed of a good deal of natural talent.

SUCCESS IN PARIS.—Mlle. Adèle Isaac, the cantatrice of Parisian fame, has recently made a successful debut at the Grand Opera, Paris, in the role of *Ophelia* in Thomas's "Hamlet." She has been one of the chief artistes at the Opera Comique, Paris, for seven or eight years.

A PLEASANT OCCASION.—The Harmonic Society, of Detroit, gave its opening concert last week. The musicians taking part were Miss Forsyth, Miss Roberts, Mrs. L. Voelker, and Messrs. W. Luderer, L. F. Schultz, T. Habenicht, F. Abel, Jr., J. Saladin, and E. Schober. The *Detroit Post and Tribune* speaks pleasantly of the occasion.

A PROMISING CHORUS.—The Cincinnati *Times-Star* says that the May Festival chorus promises well for this year. Mr. Mees, it states, has spent considerable time in testing the singers by sections, and has found abundant evidence that he has "splendid material" to work with. Brahms's Requiem will for a time receive the main attention.

AN APPRECIATIVE CRITIC.—The Kellogg Concert Troupe pleased the Toledo *Commercial Telegram* last week, and that paper showers praises upon Miss Kellogg for her "trilling notes," the accuracy of her method and the *tour de force* with which she swept away the house at the close of "the beautiful, recitative and Polacca" from "Mignon;" on Madame Teresa Carreno for her delicate and "intensely brilliant" playing; on Miss Alta Pease for her "graceful manner" and her "pure fresh and wonderfully sympathetic voice;" on Mr. Rhodes for the "delicacy, finish, evenness of execution and purity of tone" which made it hardly possible for the critic to speak within bounds of the young violinist; and finally Signor Ferranti comes in for a share of glory in the statement that, although the house was cold, he placed it in a receptive condition by opening the concert with a rollicking song "ranging from very loud to most awfully and extremely loud."

A SONG-BIRD'S FLIGHT.—Everybody by this time—everybody who reads—know all about "Nixau's flight," the sudden and rapid departure in the arms or on the wings of Cupid, of the prima donna of Grau's French Opera Company. One D. F. Dambmann, possessed of a Texan estate and capable of drawing a \$3,000 check on sight, fell in love with Mlle. Nixau,

bought up her contract for the sum mentioned, and flew away with the singer from her musical fate. That is all right. Nixau is justified in going with Dambmann or any other kind of a man—unmarried and respectable, as he is said to be—since the gentleman wished to join himself to her honorably in wedlock. They went to Texas. That is better than Halifax. We congratulate both persons, also, the public. On the basis of the facts published, we know that love in the cottage—or the cattle ranche—is still among the possibilities, even for the prima donna of a French opera company. Mr. Grau should make contracts for supplying this kind of thing regularly. There's money in it.

A PROMISING OUTLOOK.—According to the *St. Louis Post-Dispatch* it is expected, in St. Louis, that the work of the Choral Society of that city will be still more successful than even during last year. Mr. Otten is spoken of as a painstaking drill-master. The chorus has been increased by the permanent acquisition of many "Redemption" volunteers, and now numbers over two hundred. The first concert will be given on November 22, and the second on Thursday of Christmas week, when "The Messiah" will be sung. The number of subscriptions will be limited to 400, representing the number of seats in the natatorium. No difficulty is expected in securing the requisite financial support. We congratulate the society on its excellent prospects.

MISS FERNANDEZ RECOVERS.—Miss Cecil Fernandez, Mr. McCaull's new soprano, who will appear next month at the Casino in "The Beggar Student," has wholly recovered from the surgical operation which was performed on her throat recently, and is rehearsing her role on the road. Miss Fernandez has had a most successful career in Germany, Italy, Paris and in England.

LILLIAN'S NEW ROLE.—After much contradictory talk it is now definitely stated that Lillian Russell will personate a leading part in Gilbert and Sullivan's new opera. Success, Miss Lillian!

HENSCHEL RECITALS.—We are to have the Boston favorites, Mr. and Mrs. George Henschel, in this city next month. They intend to give two vocal recitals, which will, doubtless, be very interesting, as they are both excellent artists.

A POPULAR FAVORITE.—Mme. Alvina Valeria, the charming opera singer, sailed from Liverpool on Saturday, on the steamship *Servia*. As our readers know, she belongs to the troupe at the new Metropolitan Opera House. Mme. Valeria is a favorite with the public.

A LEVEL-HEADED CRITIC.—The musical critic of the *Buffalo Express* has delicate perceptions, and so, in referring to the concert of Miss Clara Louise Kellogg, at Wahle's Opera House, in Buffalo, last week, he says of Miss Kellogg: "Her voice has lost its freshness and its naturally unsympathetic tone is intensified; but there is the same cold, glossy brilliancy, with intervals of rare strength of feeling, which were always among her chiefest glories." Another chiefest glory, which the critic may have had in mind, is the lady's cold, glossy stage-farewells which have been noted for brilliancy in number. The *Express* compliments Madame Teresa Carreno on her "brilliant and careless grace" in piano playing, and refers to her "tremendous power and consummate delicacy always at hand," and as "one of the most charming pianists a concert programme can offer." Sir, you approach very near the truth in both cases.

"LAKME" IN CHICAGO.—According to the Chicago *Herald* (we enjoy quoting Chicago papers, they have such an air of the broad and liberal prairies about them), Manager Duff was unfortunate in bringing out "Lakmé," the new opera produced in Chicago at the Grand Opera House for the first time on any stage outside of Paris, a work which has established the fame of its author, Leo Delibes. "Of its merit as a musical work," the magnanimous *Herald* goes on, "the judgment of Paris has forever decided. Like 'Aida' and 'Carmen,' it requires a cultivated taste to appreciate, and more than one hearing is necessary before even an educated musician could venture a judgment." We hope that Mr. Duff will afford the *Herald* opportunity to hear the opera often, so that it can determine on its merits. The trouble of Mr. Duff referred to was the fact that at the last moment substitutes had to be provided for Miss Conron and Mr. Sweet, "two principal members of the company," who failed to or could not appear. Nevertheless, Miss Juch and Signor Campobello, as *Lakmé* and *Nilakantha*, "carried the opera to a successful conclusion," despite the demoralization produced by the late substitution. Miss Juch and Signor Campobello, so the *Herald* states, fairly divided the honors, the former notably in *Lakmé's* prayer, "O, Dourga Fair," and the latter in *Nilakantha's* solo, "Some Grief your Look is Veiling." We congratulate the two artists. The *Herald* thinks that the opera will wear well, and "the more one hears it, the better it will be liked."

A BOSTON TRIUMPH.—The *Boston Herald* says that Fräulein Januschowsky achieved such a triumph in "Virginia" at the Bijou Theatre, Boston, last week, "as has rarely been seen on the Boston stage." The *Herald* says that the lady gave new life to the opera whenever she appeared, and that she sang with a "degree of artistic elegance that was fairly captivating." We congratulate the *Herald* on the "genuine surprise" which it says it felt in consequence. Artistic worth is always to be appreciated.

"TANNHÄUSER" IN THE WEST.—Chas. R. Adams has been engaged to sing in "Tannhäuser" a week in February, at McVicker's Theatre, Chicago. He may also sing in "Der Freischütz," an opera that requires special gifts to properly interpret

it. Mr. Adams is an artist of sterling merit, and will doubtless reap success in the Western metropolis.

PLEASING TO WESTERNERS.—Mrs. R. F. Brandon, a Boston vocalist, is achieving success in one or two Western States. Of course, a Western critic could never have the assurance to speak against a modern Athenian songstress.

A SENSIBLE ARTICLE.—C. Mulligan has recently contributed to the *Buffalo Courier* an excellent article entitled "Style in Singing." His remarks are sensible, and he is right when he says that the best vocalists object to being termed "stylish" singers, because mannerisms and affectations are incompatible with an artistic interpretation.

COWEN'S VOYAGE.—Fred. H. Cowen, the English composer, who is to conduct his oratorio of "St. Ursula" next month, at one of the concerts to be given by the Oratorio Society, will sail from England for this country on November 3, on the steamship *Arizona*. His appearance here is awaited with interest by the musical public.

FOR HOME DECORATION.—Mrs. Annie Louise Cary Raymond has finally tried to immortalize herself by having had painted for home decoration a series of panels portraying characters in the various operas in which she has appeared before the public with more or less success.

A STERLING ARTIST.—Herr Helmesberger, the renowned violinist of gay Vienna, recently injured his hand so severely while trying to close a window, that his friends are fearful that he will never be able to play again. His loss will be felt, as he is a sterling artist.

OPEN TO ENGAGEMENTS.—A Miss Bessie Hamlin, who was more successful than usual at the recent Worcester Festival, is now under the management of Rock & Backert, and will sing in concert and oratorio performances. Her managers are most hopeful of her future.

A FAIR AMERICAN'S SUCCESS.—Miss Emma Nevada's second debut in Paris, in Thomas's "Mignon," was a decided success. This young American singer has gained the hearty suffrages of the hard-to-please Parisians, and her career is likely to be one of honor to her native country.

A WELCOME VISITOR.—Miss Abbie Carrington seems to have gained a success in New Orleans in the part of *Marguerite*, in Gounod's "Faust." Her rendering of the jewel song was said to be almost perfect, the runs being delivered with unusual brilliancy. Whether New Orleans musical critics are very trustworthy is hard to be said, but Miss Carrington is certainly a welcome visitor to the great Southern city.

CHOOSING MILWAUKEE.—Miss Julia May, who, until lately, formed one of the members of the Hess Opera Company, has given up her connection with that organization, and has decided to settle in Milwaukee for a time. She has accepted a position as contralto in one of the leading churches there, and will probably lead herself into the good graces of Milwaukeeans.

A CARICATURE ON KULLACK.—The *American Art (?) Journal* contains in its last issue a hideous caricature on Kullack. As the poor dead master cannot defend himself personally against such outrages, we hope that his immediate family and nearer friends will unite in instituting a libel suit against the paper.

DE KONTSKI'S DRAMATIC SYMPHONY.—"A Soldier's Dream," was performed at the third entertainment of the Robert's Lyceum Course at Boston, on the 16th inst. The composer himself conducted the work, which, was played by the Boston Philharmonic Orchestra and scored a most decided success.

WEARY OF LIFE.—Candido Berti, a well-known New York pianist and teacher, tried to end his earthly career on Saturday last by jumping from the roof of a four-story building in East Thirtieth street. A merciful clothes-line, a thing which has so often been instrumental in bringing about the desired effect of suicides, this time happily performed the opposite service by breaking the fall of the would-be-self destroyer, and he lies now with a broken ankle and bruised body, but otherwise entirely unhurt in Bellevue Hospital. The cause of the rash act, it is alleged, was Berti's love for one of his pupils, considerably younger than himself and the daughter of a rich jeweler, who was opposed to the match, which consequently was broken off. But aside from this fact Berti is known by his friends to be an eccentric and rather erratic man, whose mind, as was shown by his incessant and sometimes incoherent talk on all kind of subjects, was certainly effected. In his profession Berti is well liked and highly thought of, belonging, as he does, to the Gottschalk school of piano-playing.

Nilsson is a person of no great sense of humor, and cannot perceive the comical side of the constant interviewing she is subjected to on her travels. Mrs. Raymond (Annie Louise Cary) considered it an excellent joke when a Pittsburg cremation society offered to cremate her for nothing, if she would sing for the benefit of a fund to erect a furnace, and refused with a chuckle the certificate entitling her to free cremation, but Nilsson would have been ill by such an incident. Marie Rôze says she never enjoyed herself more than when the boxes containing the music got lost in an Arkansas snow-storm, and they had to give "Carmen" with such ad libitum accompaniments as the members of the orchestra thought appropriate. But Nilsson would have taken to her bed at the suggestion of singing under such circumstances.—*Boston Courier*.

ITALIAN OPERA.

BRILLIANT OPENING OF THE SEASON.

Inauguration of the New Metropolitan Opera House and First Night at the Academy of Music.

THE Metropolitan Opera House was opened on Monday night with "Faust," and with Mme. Nilsson in the principal role. We congratulate Mr. Abbey and those interested in the welfare of a noble opera house on that event. And this was in truth an event in the musical history of this city. The night itself was auspicious, with its agreeable atmosphere. Although few stars were out, yet all that were not visible must have joined in the music of the spheres to do honor to the occasion.

The large structure was ablaze with beauty and refinement, and the auditorium with its seating capacity of over 3,000 persons was filled from orchestra to topmost gallery. Seldom, if ever, has this city seen such a gathering. It has witnessed greater assemblages, but never before, it is safe to say, has it beheld such an audience of people wherein love of musical art, love of the good and beautiful and great in musical expression was the predominant motive actuating all. Curiosity, fashion and pride, to be sure, were elements entering into the occasion, but above and beyond all was devotion to the muse of harmony as the goddess of the evening.

'Twere useless to attempt a description of the fashion, wealth and glorious array of costume; to endeavor to portray the wealth, the diamonds, the rich array represented by the wives or daughters, or families or friends, of such patrons as Jay Gould, Cyrus W. Field, Henry Clews, Mrs. William Astor, James B. Keene, Cornelius Vanderbilt, Robert Goellet, John Jacob Astor, W. K. Vanderbilt, S. L. M. Barlow, William H. Vanderbilt, José de Navarro, Mrs. Marshall O. Roberts, James A. Roosevelt, Edward Cooper, W. H. Tillinghast, James Gordon Bennett, J. Piermont Morgan, J. W. Drexel, and a host of other representatives of New York's wealth and culture. All this it were best to leave to the imagination or perception of the reader, that we may devote our attention to a consideration of the music itself, it being sufficient to say, by way of introduction, that the house itself won the plaudits of its patrons; that its old-gold garniture produced a charming effect, and that the Metropolitan Opera House fell at once into the good graces of the lovers of Italian opera.

The Performances.

"FAUST."

When the management decided to select "Faust" as the opening opera, with Nilsson as *Margherita*, Campanini in the title-role, Novara as *Mephistopheles*, Del Puente as *Valentine*, and Mme. Scalchi as *Siebel*, there could evidently be no doubt of the success of the opera, for the first two artists sang it here a decade ago, and all of them are thoroughly at home in every measure of the work. And so it resulted, so far as the traditional "Faust" is concerned, as not alone these artists, but the chorus and orchestra, who are also thoroughly familiar with the work, contributed their share toward giving a smooth performance as the conditions and circumstances warranted.

But there was nothing great done at the Metropolitan Opera House on Monday. The audience was either too intent upon the new centre of society reunions for the future, or it approached a hypercritical condition which was only neutralized by the momentary effect produced in the first three acts by the presentation of floral gifts and other presents, chiefly bestowed upon Nilsson and Campanini.

These interruptions destroyed the dramatic and musical coherency of the work, and although excusable at such an occasion, when elements of a varied nature combine, could, with the assistance of Mr. Abbey's good sense, be dispensed with in the future.

Mme. Nilsson was in excellent voice and sang the Jewel Song with splendid effect, especially the *E strano poter*. Her method displayed the remarkable culture her voice has undergone and the complete control she exercises over it, and if the duet *tardi si fa* was lacking in breadth and passion, it was probably due to absence of those qualities with Campanini last night. The fourth and fifth acts, however, are reserved for *Margherita* to display the real dramatic and musical intentions of the work, and in these acts Mme. Nilsson proved herself the great artiste she has been acknowledged to be. The *o del ciel angeli* was the only point in the opera that awakened spontaneous enthusiasm with the audience.

It was, in all probability, the reputation of Campanini which secured for him his engagement by Mr. Abbey, for it must have been apparent to all but those who suffered from deafness that at the end of the Signor's engagement with Mapleson his voice had succumbed to the ravages of time and nearly incessant use. The *falsetto* was not applied by Campanini for the first time last Monday night. Patrons of the Academy heard that first indication of approaching collapse in a tenor voice when Campanini sang the *Salve dimora* the last time in that temple of the muses. The artificial means applied by him to do justice to an aria became painful to listen to, and tend toward false phrasing which was evident in nearly every solo from the beginning to the end, and combined with these faults Campanini was not fully equal to his former passionate delivery. The result was, consequently, a great disappointment to his former admirers, many of whom recognized in the very first strains of *Io voglio il piacer* a covered and husky quality of tone which they hoped would disappear later on, but which remained throughout the opera. It seems that rest

does not benefit a voice that has been used and impaired as Campanini's has been. We sincerely hope that under conditions other than those of Monday night, when the occasion itself would unnerve a tried veteran, that Campanini will appear to better advantage.

Del Puente and Novaro sang and acted with accustomed skill. The part to be filled by Mme. Lablache was acceptably filled by her daughter. Although appearing in a small part only, Mme. Scalchi impressed every listener with the grandeur and beauty of her voice, her artistic phrasing and her consummate skill as an operatic artiste of the first rank.

The scenic effects were excellent and in some scenes brilliant, notably the fourth act, in which the brass band appeared.

The chorus is unquestionably the best chorus ever heard on an operatic stage in this country. The tenors seem to have been selected with special discretion.

The orchestra contains many first-class musicians, especially the *chef* and several other strings, the first oboe and clarinet; but, as a body, it did not do justice to the instrumental score on Monday night. This may be due to the fact that the men are not yet accustomed to play together; certain it is that there was no homogeneity in the work of the orchestra, out of which some brass should be weeded and replaced by players who may have less tone but a better quality of that necessary article.

Signor Vianesi is a remarkable conductor; in fact, has none, if any superior in the direction of the old school of Italian operas, and Mr. Abbey will find that in him he has secured about the most valuable man. His talents were especially noticeable last night, as he had to cope with unusual difficulties, and despite these he made a deep impression upon the musical portion of the audience.

We believe that he should have tested the "sunken orchestra" first under favorable circumstances before elevating it to its present position, for as it is now situated it will always act, not alone as a barrier between the audience and the singers, but also between the audience and their voices, for in *forte* passages the orchestra completely drowned their voices.

The acoustic properties of the new opera-house are excellent; the slight defects of Monday night must be attributed to the elevated position of the orchestra.

"Lucia," with Mme. Sembrich and M. Kaschman as *debutantes* before an American audience, will be given to-night, and on Friday night we will hear Stagno, a tenor of whom much is expected, in "Il Trovatore." For the Saturday matinee "Faust" will be repeated.

Academy of Music.

"SONNAMBULA."

A VERY full house, in which every available seat was taken, greeted Colonel Mapleson and his artists on Monday evening, when he opened his season of Italian Opera at his old headquarters, the Academy of Music. That the house, in spite of the many counter attractions in the shape of the opening of the new Metropolitan Opera House and the various other musical and dramatic performances flourishing in New York on this same Monday evening, was thus crowded, is in itself no small compliment to the Colonel and his forces; but the audience, aside from its numerical greatness, also contained some of the best elements of the artistic world and of the *haute finance* of New York. Of the latter, the Belmonts and Von Hoffmanns were a fair example, and the former showed all of our Italian art department and most of the managers, with the exception, of course, of H. Grau.

The performance of "Sonnambula," an opera as well known to the present generation's lovers of Italian music as it was well known to their parental ancestors and grandfathers and grandmothers, needs but little comment as far as the work of the chorus and orchestra was concerned. They all by this time know their respective parts so well that even if these parts were less easy than they in reality are, they would under the circumstance and well-known guidance of their wonted chief, Signor Ardit, have safely surmounted them. On this score, then, there need hardly be any remarks, much less any criticism, and we may now proceed to the mention of the main artists who took part in the performance of this ancient and venerable work of Bellini.

If we were on Monday night, in spite of our prejudices against the hackneyed and from a modern standpoint, dramatically worthless effusions of the late Italian school, still capable of enjoying the unalloyed maple-sugar and molasses sweetness of its hardy-gurdy melodies, this fact was entirely due to Mme. Gerster's lovely impersonation of the main role of *Amina*. This charming artiste after an absence of two years returns to us, welcomed as an old favorite, but with more artistic gifts and abilities than she ever displayed before. Not that the compass of her voice has grown larger—that would hardly have been possible, as she took the high E flat two years ago just as easily and cleanly as she did at least a dozen times on Monday night, but her voice, retaining all its former beauty and bell-like sonority, has gained in volume and dramatic expressions and the registers all through show an evenness that formerly was wanting, while the facility of vocal execution has in no way diminished. It is needless to say that the vast audience received its favorite with the old-time enthusiasm, and after the finales of the first and second acts literally overwhelmed her with flowers and floral arrangements of all dimensions, some of which were also bestowed on Signor Ardit, who also maintained his acknowledged high position in the esteem of the habitués of the Academy of Music.

Of the other artists Mlle. Valerga, who sang *Lisa*, is also well and favorably known to our public, and it suffices to state that

she rendered her part, both vocally and histrionically, extremely satisfactorily. Signor Vicini, the tenor, made his bow the first time before a New York audience and created a fair impression. His *Elvino* was a somewhat clumsy lover for an Italian and suffered evidently from nervousness; the voice is not powerful, but pleasing and the vocalization good, but he broke repeatedly on not even very high notes such as G sharp and A. We hope to hear him again when he is more accustomed to his surroundings and consequently less nervous. Signor Cherubini as *Conte Rodolfo* was not quite so remarkable a man as his celebrated name would lead one to suppose. He sings well, but his bass voice is of very slim calibre; he has neither power nor compass. His acting, too, although he is a good-looking man, is hardly pleasing as he drags his legs and does not know how to use his arms. The *Teresa*, who in the absence of the excellent Mme. Lablache, was taken by Mme. Fiorio, was highly unsatisfactory and spoiled some of the otherwise most effective scenes. The minor roles of *Alessio* and the *Notaro* were acceptably filled by Signori Rinaldini and Bieleto. The public, on the whole, was very enthusiastic and not at all reluctant to applaud; so that, taken all in all, the first night at the Academy of Music may be styled a genuine success.

French Opera.

MAURICE GRAU'S French Opera Company began what will assuredly prove a successful week at the Standard Theatre on Monday night. The house was crowded, and the opera of the evening, Charles Lecocq's "Le Cœur et la Main" (Heart and Hand), was received from beginning to end with that delightful spontaneity which is peculiar to French art when interpreted by gifted artists. Of those who contributed to the success of the evening—for such the applause and laughter of the audience proclaimed it—we would, first of all, speak of Mlle. Jeanne Fouquet, who, although not well known to the American public, nevertheless gave her auditors a most pleasing impression. Her method, as shown in gesture, expression and vocalization, was good, and her manner was piquant, graceful, refined and altogether agreeable. In nothing did she overdo; in all things she showed the handiwork of the artist.

Monsieur Nigri was satisfactory as *Gaetan*. Monsieur Duplan as the *King* abounded in his usual fecundity of movement and humor, while of the character parts by far the most amusing in its stiff adhesion to the personage to be depicted, was Monsieur Gay as *Mosquitos*. All in all, the opera, which is known here, was most satisfactory.

"The Beggar Student" at the Thalia.

MILLÖCKER'S "Beggar Student," one of the most successful creations in the line of comic opera extant, if Berlin and Vienna's popular verdict may be taken into consideration, was produced for the first time in New York on Friday evening, at the Thalia Theatre. Its success on this occasion, as well as on the subsequent repetitions of the work, was so marked that the managerial heart of Mme. Amberg must have been delighted, and what is more, the work and its production on the German stage decidedly deserved this pronounced approval. The libretto by Zell and Genée is very bright and pleasing, and the dialogue especially witty, and as regards Mr. Millöcker's music, it is all that can be desired from a work of light character in fact, it is far superior to anything that emanated in this line from Sullivan's pen. The melodies are fresh and fluent, the orchestration is light, graceful, and yet dramatic effects at times are not wanting. The performance, as before stated, was a very satisfactory one, chorus, orchestra and *mise-en-scène* being excellent. The main success, of course, was scored by Mme. Geister as *Simon Rymanovitch*, the beggar student; but also Miss Seebold as *Countess Laura*, Miss Friese as *Countess Bronislawa*, and Herr Raak as *Jailor*, were exceedingly good.

The Casino on Sunday Night.

THE Casino of a Sunday night is the centre of pleasure for some people who have attended church in the morning and a few who have not. This pleasure-house is so attractive in architecture, its recesses, flaring columns, and moorish picturesqueness generally, that people enjoy being in it, though at times the attractions of the programme may not be of the most excellent order. The Casino on Sunday night is sure to be crowded, and especially back of the orchestra seat, one will invariably find a dense array of men-about-town, club men intermingled with journalists, sporting men, an occasional banker, cashiers—in short, a general mixture of men bent on pleasure, and more or less able to foot the bills.

Between the parts of the programme, the exodus to the café and the foyers is something enormous in extent. Probably no theatre or other first-class musical rendezvous in the city sees such an emptying of the seats between the acts as does the Casino of a Sunday night. Some of the occupants wish to chat, some to wander, some to get fresh air, and some to refresh themselves with more substantial measures.

On Sunday night last there was the usual bright, easy-going throng present to enjoy Maurice Grau's French Opera Company and Rudolph Aronon's orchestra. The programme, on the whole, was pleasing to the audience. Mlle. Angele carried off the honors for her dash, her method, her expressive interpretation of "Passer vous, Joseph," and her song from "Lakmé," which Mlle. Nixau was announced to give, but who did not appear, owing to illness, so it was given out.

Mlle. Nixau, by the by, had caused the management a great

amount of annoyance by insisting that her name should head the list of singers, while Mlle. Aimée and Angele were to appear in her wake as singing with her. This was too much for the management, and so Nixau came in on the programme in letters of the same size as graced the names of her better known collaborators. It is supposed that Nixau made the fuss over the matter because of her anticipated or already accomplished marriage with Dambmann, with whom it was at one time supposed she had fled to Texas. A reporter of one of the daily papers was rushing around the Casino on Sunday night asserting that Nixau was to be married on Monday, and he wished all the particulars in advance.

Mlle. Aimée won the usual favors of the audience by her vivacity, her clucking of her tongue and smacking of her lips. Rudolph Aronson's galop, "Jockey," went with spirit and received applause.

Music in St. Mary's.

CHURCH music in this city has undergone a rapid development in the last ten years. The use of the male chorus has been a feature of this growth, as well as the improvement of the quartet and of the quality of the instrumental music. The Protestant Episcopal Church of St. Mary the Virgin, in Forty-fifth street, near Broadway, is one of the places of worship whose connection with this development is most marked. Two brothers, George B. and T. M. Prentice, have been identified with the musical history of this church, which commenced thirteen years ago, the former being the organist and the latter the conductor of the music. The pastor of the church, T. McKee Brown, as is well-known, has identified it with extreme high church practices. The musical organization of the church, aside from its organist and conductor, consists of a pianist, a chorus of forty male voices and a quartet. The pianist is Miss Carrie W. Tremper; the soprano is Mrs. E. C. Robinson; the contralto, Miss Minnie Kissam; the tenor, Mr. Thomas Dennison, and the basso, William Radcliffe, jr. The chorus is composed of volunteer singers, and embraces boys and young men, many, or the most, of whom join the choir for the benefit of the training they receive. There is always an abundance of volunteers, and any vacancy is easily filled, because the chorus of St. Mary the Virgin's church has an excellent reputation in church circles, and outside of them.

The repertoire now embraces some twenty-one masses, and a close lookout is kept upon all new sacred music, so that it may be produced at the church. Last year three or four choruses of the "Redemption" were given soon after their appearance.

The principal masses in the list, given one each Sunday, and no one on two successive Sundays, are: Mozart's, Nos. 2, 7, 12 and 15; Haydn's, Nos. 2, 3, 6 and 16; Gounod's "St. Cecilia" and "Mass of the Sacred Heart"; Von Weber's in G and Schubert's in C. The St. Cecilia Mass was rendered on last Sunday, and the music, with its attendant chorus singers, the pretty chancel lighted with tapers, and all the ceremony of the solemn event, was pleasing in the extreme to the general audience, even though faults might have appeared, in the judgment of the musical critic. Mrs. Robinson's voice was especially noticeable for its excellent qualities, while many pleasant things might be said of other singers, although—well, nine were prima donna assoluta or first tenor or first baritone in Mr. Abbey's or in Mr. Mapleson's company. The chorus did some excellent work, and it showed the good results of Mr. T. M. Prentice's leadership.

"We have been engaged in this work here for thirteen years," said George B. Prentice, "and we feel greatly pleased with the result. We started in with Concone's Mass in F and have gradually worked up to our present status. On high festival days we have an orchestra of from twelve to fifteen pieces from the Philharmonic, and the attendance on such occasions is so great that we are obliged to issue tickets. We have our rehearsals with the boys on Tuesday nights, and the full rehearsal on Friday nights. A novel feature of the music here is the use of the piano. This is the first Episcopal church, I believe, which has introduced that instrument. St. Ann's Roman Catholic Church first began it, I believe. We find the piano very effective. This Sunday the pianist used the harp copy of the mass, and with pleasing and satisfactory results. The piano has been introduced also, into the Church of the Holy Spirit, into St. Ann's Church in Brooklyn, and into others. It is beginning to form a decided feature in church music, in connection with the organ."

A Complimentary Letter.

EDITORIAL ROOMS OF THE INDEPENDENT,
251 BROADWAY, NEW YORK, October 16, 1883.

Editors of The Musical Courier:

I SHOULD be much pleased if you would kindly add my name to your contributors' list at any convenient opportunity, and I shall hope during the season to offer you a little material for your columns upon one or two special topics, notably upon the present condition of Protestant and Roman Catholic ecclesiastical music and the tendencies thereof.

In this flux of in consequent and valueless musical journals it is thoroughly pleasant to meet with so able, comprehensive and carefully edited a sheet as THE MUSICAL COURIER. I have not, in the season's rush and hurry of work, met with it as often as I might, and not until lately, when I asked the privilege of its exchange, did I appreciate its excellences so decidedly. Very respectfully yours,

EDWARD IRENEUS STEVENSON,

Musical Ed. of the Independent.

[Mr. Stevenson's name has been added to the list of contributors to THE MUSICAL COURIER.—EDS. MUSICAL COURIER.]

CORRESPONDENCE.

Paris Correspondence.

PARIS, October 2.

ACCORDING to promise, I send you the following letter, in which I have endeavored to present you with all the musical news that may be interesting to your readers. Paris is beginning to take on its accustomed gayety, and the season promises to be one of much interest. Not wishing to pen a long introduction to this communication, I shall proceed to give an account of the chief musical events that have thus far happened.

At the Opéra Comique Meyerbeer's "Dinorah" has been presented, consequent on the absence of Mme. Van Zandt from the capital. Mlle. Merguiller, who sang the music allotted to the title-role, is the possessor of many charming qualities. Her execution is marked by clearness and ease, and, if she lacks power, it is not so noticeable in a work of the character of "Dinorah" as in one like "Huguenots," for instance. Certainly Mlle. Merguiller's virtuosity is beyond what is commonly met with, which was demonstrated by the three recalls she received after rendering the well-known "Shadow Song." Her execution is not hard and colorless, but full of real art and some warmth. By the interpretation of this role Mlle. Merguiller has greatly increased her reputation. Her acting was here and there crude, but greater experience will remove all small blemishes of the sort.

Mme. Engally sang the *Herdsmen's* aria with intelligence, and her beautiful voice made the same impression on the audience it always has done. The role of *Corentin* was entrusted to M. Bertin, who has more musical education and taste than the average opera singer. You know that to make a success with the music given to *Corentin* is not easy, nor is it amusing to undertake such a task. M. Carroul was the *Hélène*. He did not fully grasp the character, and his enunciation was a trifle slow and thick. The couplets given to the *Huntsman* were very well sung by M. Belhomme. The orchestra did excellent work. We are in part consoled by this repetition of an interesting opera for the freak of Mme. Van Zandt, in not appearing according to contract in the anticipated retakings of "Lakmé."

Another interesting affair was Mlle. Sangalli's reappearance at the Opéra in "Sylvia," on last night. She drew forth the old-time applause, her reception being very flattering.

We are promised a new work at the Opéra, the composition of Salvayre, entitled "Egmont." It is an opera in four acts and five tableaux. The text is by Albert Wolf and Albert Millaud. And as you no doubt know we are to hear again Gounod's "Sappho."

The first performance of Massenet's new opera "Manon," is expected to take place before January 1, at the Opéra-Comique. This will be followed by M. Poise's comic-opera. In the same theatre Mlle. Vial, laureate of the last concours at the Conservatory, and who has been engaged by M. Carvalho, will make her début in "La Fille du Régiment."

Her friends are expecting great things from her, according to what I hear.

M. Lacomme's comic opera, in three acts, "Madame Boniface," will be a novelty at the Bouffes. The characters have been distributed, and I see that Mme. Théo is to interpret the title-role, a fact that will interest all those who heard her in America, which country Mme. Théo always refers to with great pleasure. Lacomme is spoken of with enthusiasm by personal acquaintances, among whom I include myself. He certainly has talent, and will no doubt take a high rank in the future.

En passant, I may tell you that L. Mayeur, a professor in the Conservatory, has just finished a new comic opera in three acts, entitled "Bluette." An opportunity to hear the new work will no doubt soon be offered the public.

The papers state that no less than 1,122,000 francs have been "roped in" by 228 representations of Lecoq's "Little Duke." Comic opera writing pays, if—ah, yes! if—the composer strikes a success.

Giglio Nordica, or in plain American, Mrs. Lillian Norton-Gower, has left us for your city, or rather Boston. She will, according to the most reliable authority, return to Paris next month. The press is much divided as to her talent.

Before closing, I must say that the new comic opera by Hervé, entitled "Vertigo," has not proved a success. It was produced at the Renaissance, which has just opened under new direction, which direction seems to find a good deal of opposition, and not altogether without cause either.

In my next I will try to present you with all the news I can gather.

AMERICAN.

Baltimore Correspondence.

BALTIMORE, October 20.

THE Faelten recitals are the only musical matter at present worthy of notice. The light opera companies that stroll into this city are criticised by the competent and worthy critics of THE MUSICAL COURIER, and we know all about these companies before they reach here if we are assiduous readers of your paper. McCaull's company and Grau's French company probably did not do any better here than they did in New York—I therefore desist from using your columns to go over that ground.

We are all awaiting the reopening of the Peabody Conservatory

of Music, the director of which is calmly ensconced in his delicious studio, surrounded by seven photographs of himself, each of which presents his handsome figure and pristine face in a different pose and repose. Professor Hamerik does not save money in matters of art, when it pertains to photographic art and he is the subject. It is certainly the truth that I am now communicating to your readers, when I state the young, aspiring Danish composer has seven—say seven—pictures of himself in one of his rooms! I do not know how many can be found in his suite (of rooms), but I judge enough to drive one almost into a lunatic asylum.

Surrounded thus by the inspiring figures representing the gradual development of Hamerik the boy and youth, Hamerik the man peruses Berlioz's work on instrumentation. A perusal of Hamerik's suites and symphonies (funny sins, some one here calls them) will show how much Berlioz might have used them in his work had he lived during a later period to study Hamerik's compositions. In fact, the resemblance is striking.

There was a stir here on account of the troubles among a number of young men calling themselves amateurs, who formed a society called the Garland Musical Association.

Garland was the inventor of catgut; it was he who discovered the analogy between the soprano voice of the female cat as she serenades the moon and destroys the sleep of the innocent, and the average violin performance in a Baltimore amateur orchestra. In consequence, these young men sought to immortalize his flowery name. It all broke up in a row the other day, and now poor Garland has lived in vain. The chief spirit of the orchestra was its misdirector, a certain youth claiming the euphonious title of Perry Orem, Jr., a son of Perry, Orem, Sr. Both father and son are devoted lovers to the art of music, and South Baltimore will soon give them a benefit, as they have given to the city at large by assisting in breaking up the Garland Nuisance Association.

HANS SLICK.

Boston Correspondence.

BOSTON, October 20.

THE first of the symphony concerts took place last Saturday evening. The programme promised to be excellent, and was as follows:

Overture (Dedication of the House).....Beethoven
Recitative and Air (Xerxes).....Handel
Symphony in C, No. 2, op. 42 (Ocean).....Rubinstein
Allegro maestoso, adagio, allegro, adagio (presto), adagio, allegro con fuoco.

Entr'acte (La Colombe).....Gounod
Recitative and Song ("The Martyr of Antioch").....Sullivan
March in B minor.....Schubert-Liszt

Frankly, a symphony in seven movements is too long and tiresome for the average audience, however much it may love music. The strain told on the musicians, too, and the latter portion of the symphony seemed to be slightly unbalanced, notably in the fifth and sixth movements. In the seventh movement the grandeur of the symphony was irresistible. The first movement was noble, the last supreme, but the climax was not led up to, the interior numbers not being all that was to be desired. But there are passages throughout that compel admiration by their sweetness and power, and the symphony was well chosen. The entr'acte from "La Colombe" immediately following was doubly welcome from its merit and refreshing conciseness. The vocalist of the evening was Miss Hope Glenn. The song by Sullivan is more ambitious in scope than Miss Glenn is generally heard in, but she gave it full justice, never being in better voice.

The "Ideals" presented "The Weathercock" at the Globe on Monday night. The music of this new opera is by Credas, whose success in writing a successful opera, after many failures, turned his head, and he became an inmate of an asylum. The music does not strike one as having any marked originality, although most of the numbers are quite pleasing and one or two are particularly good, notably "The Song of the Weathercock," which, sung by Barnabee, was received with great favor. "Day by day I hear the Maidens," rendered by Miss Geraldine Ulmar, was also very enjoyable, and Miss Ulmar, as *Lucie*, was, as usual, charming. The company was, of course, very good, and as the opera is fully up to the average, it will doubtless be enjoyed wherever the company plays it. The libretto is not as interesting as the story promised.

To-morrow evening occurs the testimonial to J. B. Claus, at the Boston Theatre. A brilliant assembly of artists and musicians will participate. Among other numbers will be a "Fackeltanz," written for military bands, by the Chevalier de Kontski, performed for the first time in this country.

Mlle. Blanche Corelli, the favorite artiste, has shown herself in a new light. The translation of Millöcker's "Beggar Student," to be used at the Bijou Theatre, has been made by her. The dashing spirit and fun of the original is said to have been admirably retained, which is certainly something that few other translators of operas have succeeded in doing. Scholarly attainments of a high order are evident in the translation, and none can congratulate the bright little lady on her success more heartily than myself.

Mons. Calixa Lavallée, of this city, has composed an anthem, "Tu es Petrus," for soprano, chorus, orchestra and organ. The work will be given for the first time at the dedication of a Catholic church in December.

The musical event of the season, outside of the Symphony concerts, will be Mr. A. P. Peck's anniversary concert at Music Hall on the 24th inst. On this occasion Miss Clara Louise Kellogg will make her first appearance in Boston this season, and will sing the polonaise from "Mignon," an English ballad, "Good-bye," and a duet from "La Damnation de Faust" with

Mr. Jules Jordan. Miss Hope Glenn, the favorite contralto, will give "Five Months Ago," by Balfe, and "Sunny Beams," a new composition by Mr. Georg Henschel. Mr. Jordan will also give selections. Mr. Adamowski will play on the violin and Miss Amy Marcy Cheney, pianiste, make her debut. Mr. Adolf Neuendorf will direct the orchestra. WILL WARBLER.

St. Paul Correspondence.

ST. PAUL, MINN., October 19.

AT a cost in the neighborhood of \$200,000 our new Grand Opera is finally completed and was dedicated to music and the drama on October 15 by the Abbott Opera Company, who presented "Il Torvatore" to the most refined audience ever assembled in St. Paul. At the close of the second act Miss Abbott, amid deafening applause, came before the curtain and spoke as follows: "Ladies and gentlemen—or, as I should say, my friends, for St. Paul has over and over proven to me that I have many friends here—in calling on me for a speech you have called on the wrong party. I am a sort of musical fool; I can sing a little, and that's about all. However, I'm more than proud to have been called on to open this beautiful opera-house. St. Paul is fuller than any city of its size I find in my travels, of people who love good music and know what it is. Now you have a proper place in which to hear it. The acoustics are beautiful and the whole place would be a credit to any city in Europe or America. Good evening, all my friends."

Of the many beauties and conveniences of the new structure the stage is undoubtedly the most complete. Its full width is 80 feet by 47.4 feet deep, contains ten traps, has grooves for twenty-five sets of scenery painters, bridge fly-galleries, &c., &c., and has a proscenium opening of 38 feet.

The new drop-curtain is not finished as yet, and in its place is substituted one made of green baize heavily trimmed with crimson silk plush and with a deep fringe of the latter material; when its more pretentious companion is ready this curtain will be used between acts. Before the footlights the scene is one of splendor and coziness. The boxes, of which there are six, two double and two single, are ornamented with old gold silk hangings, with lambrequins of silk in two shades of crimson, and Swiss lace sub-hangings. In the auditorium and balcony the most improved Andrew plush-cushioned opera-chairs are used, 1,190 in all, divided as follows: Parquet, 252; circle, 434; dress circle, 504. The gallery will seat 800, making in all a grand total of 1,990.

There is, all told, over 250 feet of exit openings, and it is estimated that in case of panic, a full house can be emptied in three minutes. The booking for the coming season is nearly completed, and among others the following musical companies have dates for the near future: Mestayer's Tourists, Saulsbury's Troubadours, Rice's Surprise Party, Boston Ideal Opera Company, and McCaull's Comic Opera Company. The St. Paul Choral Society, Signor Janotta director, has Handel's "Messiah" now under study. The society contemplates giving their first concert during the holidays under the direction of Prof. D. Muehlenbruch. The St. Paul orchestra, assisted by the local favorite soprano Miss Etta Hawkins, together with Duke F. Smith pianist, and Arthur Holdt 'cellist, will give their first entertainment of the season, at Sherman Hall, October 25. Professor Danz's orchestra, of Minneapolis, will give a concert at the Grand Opera House in that city, November 7. S.

Worcester Correspondence.

WORCESTER, MASS., October 20.

THE items of interest in the musical line for the past week are three—the Emerson Concert Company last Sunday evening, the Excelsior Concert Company Wednesday evening, and "Pop" by Rice's Original Surprise Party at the theatre the same evening. Walter Emerson and Mrs. Carter on Sunday evening were greeted with an audience of about 500 persons, the small number owing, doubtless, to the evening, which is not a popular one here for concerts. The audience were kindly disposed, however, and all the artists acquitted themselves very creditably, excepting, perhaps, the reader. Mrs. Carter sang the "Traviata" scene, "Estrano," and aria, "Ah, fors' e lui," in the well-known cabaletta, with which she created a genuine success by the brilliancy of her execution, and to a hearty encore, responded with the Nilsson favorite, "Now was I wrong?" of Louis Engel. Miss May Shepard, a promising young lady pianiste, played several selections, displaying a light but very enjoyable touch. Mr. Emerson added to his former successes here on the cornet, and deserves unusual praise for the obligato to Schubert's "Serenade," which Mrs. Carter selected for her second number. Mr. Emerson and Mrs. Carter have made a painstaking study of this selection, and it certainly does them great credit, for none of our cornet players who have come this way have ever surpassed Mr. Emerson in obligato work. Mrs. Carter was in beautiful voice throughout the concert, and added Glover's "Chalet Horn," likewise accompanied with cornet, to her last selection. A return of the company would insure a larger house.

The second entertainment of the Star Course by the Excelsior Concert Company, could hardly be counted any more of a success than the opening Opera by the Boston Ideals. Miss Daisy Hall, soprano; Miss Annie Lord, alto; T. Adamowski, violinist; Frank Gilder, pianist: the Lotus Glee Club and Miss Jessie Corthoni, reader, comprise this company. Miss Corthoni scored an instantaneous success, and will be gladly welcomed here again later in the winter in another course. The Lotus Glee Club sang some male quartets very nicely. Most all of the gentlemen possess good voices. Miss Hall has been previously

heard here; but Miss Lord is new, and we shall none of us care to hear her again, although possibly something could be made out of her voice if she only had something like a method. Adamowski is too familiar to all concert-goers to require a criticism, although his tone seemed slightly lighter than usual. The tone is so lovely and all his work is so artistic, however, that that can hardly be called an objection. Gilder is a fair pianist and a better accompanist, but in his opening piece, a Liszt rhapsody, was quite erroneous in his reading.

"Pop," at the theatre, with Mackay, Fortesque and Castle-ton, deserved a much better house. It is one of the most interesting-looking companies I have ever seen on the road. The piece could be much improved dramatically, if desired, but the specialties, as given, were excellent, and would be gladly welcomed again. W.

The Operatic War.

IN spite of the prosperous opening of "The Beggar Student" at the Thalia Theatre last week, in the face of the excellent run of "the Merry Ducheess" at the Standard, wafted on by Miss Dolaro, Louise Lester and Mr. Dixey; in defiance of the happy fortune of "The Princess of Trebizonde" at the Casino, led on by Misses Winston and Carson, and by Mr. Wilson; despite these all, the chief event in the musical world of the past week has been the injunction war between the gallant Colonel Mapleson upon one side and Signor del Puente and Mme. Lablache on the other. We mention Signor del Puente first because the first shock of war came upon him.

The history of the Mapleson and Abbey contracts with Signor del Puente and Mme. Lablache is well-known, as is also, up to date, the result of Colonel Mapleson's appeal to the court. What THE MUSICAL COURIER would like to present here is the salient features of the proceedings.

Colonel Mapleson, carrying his threat into execution, appeared in court with his counsel, ex-Judge William H. Arnoux and Haley Fiske, on Friday last. Ex-Judge Arnoux read the Mapleson-Del Puente contract, of December, 1882, and spoke of the famous forfeiture clause as having been reinserted at Del Puente's request that his wife might not make a row about his coming back across the stormy Atlantic, thus endangering his life for the muses' sake.

Then the learned counsel read a letter subsequently written to Mr. Mapleson, beginning "My dearest Mapleson," and containing a world of advice as to what singers to get, to make war with upon that designing man Abbey, who was appearing in the operatic firmament.

The gem of the day came, however, when Del Puente's letter, announcing that he had made an engagement with Mr. Abbey at \$500 a week, with horses and carriage thrown in, two beds across the Atlantic and back, and such minor accessories of comfort as are dear to a first baritone assoluta's heart. The choice parts of the letter are these: "My dearest Mapleson, I trust that you will reflect well on what I am writing to you. I have sung with you many years, and I have saved little. As the father of a family you will appreciate the situation. The years fly [so do singers—on contracts]. And now I must confess to you that Mr. Abbey has followed me up so closely that I have imposed on him the following conditions:"

And these the generous baritone proceeds to state. "Mr. Abbey," Del Puente goes on, "will pay you 15,000 francs." And in conclusion we are called on to read: "And now, my dear Mr. Mapleson, I have written to you as a brother and a friend, and I trust that you will ever remain my friend," &c. We forget to mention that a "thousand embraces" were sent in the first letter to "my dearest Mapleson."

Messrs. Olin and Rives, the counsel for Del Puente, put in in answer the statement of their client that Mr. Abbey had urged him to join the Metropolitan Opera House force before the signing of the Mapleson contract. And then ex-Judge Arnoux had the audacity to say to the court: "It cannot be, your Honor, that Signor del Puente signed his contract with Mr. Mapleson in order to play it off upon Mr. Abbey, in order to get a higher price for his services?"

Colonel Mapleson smiled considerably at this.

The interesting point of this matter appears to be the beautiful, devoted, brotherly letters which Signor del Puente addressed to Mr. Mapleson, while getting ready to, and after signing with Mr. Abbey. The singer did not wish to see his old chief injured at all. He took a deep interest in him, and yet he put in in answer, on Friday, the statement that the forfeiture clause was insisted on by him "because he knew Mr. Mapleson so well."

While this case has its charming, naive and tender characteristics, it also has one against which THE MUSICAL COURIER sets its face with emphasis. It is the indication—one manifest in the Lillian Russell contract system and with some other singers—that a musical contract is beginning to be regarded as a mere stepping-stone to higher salaries, a thing to be got from one manager and shown to another, like a piece of red flannel to a belligerent bull, just to set him on. The tendency of this is manifest. It makes the manager distrustful and it renders him uncertain when he announces a singer, whether that singer will appear with him or not. So that then the public, in turn, is injured, and is never positive from day to day whether an announced programme will be carried out or not.

The remedy for this is a greater sense of honor and honesty, to say nothing of decency, in this matter. Managers and the public, too, should keep their eyes on the people who play havoc with legitimate contracts merely for the sake of their own gain. Singers are entitled to all they can honorably get, but they are not entitled to trade on the confidence of managers and the interests

of the public. A suggestion to managers is that if they are going to indulge in forfeiture clauses, the penalty should be so high that no singer can afford to pay it for the sake of breaking a contract. The higher the penalty, the more good faith shown on both sides.

Mr. Mapleson is deserving of thanks from all sides, for he considerably gave assurance that Signor del Puente should not be interfered with on Monday night, although at the time no decision in the case had been rendered.

England's "First Musician."

BY H. T. FINCK.

AS professor at Cambridge and principal of the Royal Academy of Music, says Grove's "Dictionary of Music and Musicians," Dr. Macfarren "stands at the head of English musicians." If an uninformed foreigner, however, had come across the report printed in the London Times of his annual address, delivered at the Royal Academy, on September 29, he would have probably inferred that Dr. Macfarren, instead of being at the head of English musicians, was one of the rejected candidates at the Academy. The topic of the address was, of course, Wagner, the only subject which seems to interest conservative musicians. But Dr. Macfarren did not commit the blithe of repeating the commonplaces about Wagner's want of form, melody and sense of beauty. With the bold impetuosity of a blind septuagenarian, he attacked the enemy at his greatest stronghold—his principles of orchestration. On this point the fiercest of Wagner critics in Germany, who examined every bar under the microscope in order to detect a shortcoming, had left him alone. Indeed, they invariably complimented him on his marvelous orchestral instinct, and agreed with his admirers in placing him, in this respect, above the greatest masters. Dr. Hanslick, for instance, says that "in the art of orchestration Wagner has not grown old; in 'Parsifal' this art has developed into pure magic, and for every change of mood he conjures the most wonderful sounds in infinite shades and variety."

Macfarren, however, knows better than this silly, enthusiastic Hanslick. He told his hearers that "in Wagner there was not a variety of sound. The same quality of tone prevailed throughout an opera of four hours' length. One had but the variety which was made by striking more forcibly or less forcibly on the pianoforte—of loud and less loud—but the constancy of the same tone of brass or reed instrument prevailed from beginning to end, and with such indistinctness of part writing that, when the music had been committed to memory by a listener, he could not, in many instances, trace the elements of the score." The mind stands aghast at these statements. If England's "first painter" came over to this country and soberly stated that in our autumnal forests, with their innumerable shades of green, red and yellow, there was no more variety of color than could be produced with a lead-pencil by greater or less pressure on the paper, everybody would either infer that the great painter was color-blind or insane. Yet this assertion would be exactly analogous to Dr. Macfarren's. It has long been known that this musician is blind, but this is the first indication that he suffers from a form of deafness analogous to color blindness. Mr. Grant Allen, who has written on "Note Deafness," might find an interesting subject for experiment in England's first musician. Another statement made by Dr. Macfarren is that orchestration may be described as the "chemistry of sound; the learning how to balance different qualities of tone so as to produce new effects of sound from their combination."

The best orchestration, in his opinion, is that in which the individual instruments can be distinguished as clearly by the ear as they can in the printed score by the eye. This, he finds, is the case with Mozart, but not with Wagner. Being a musician of the old school, the Doctor, of course, cannot be expected to have any knowledge outside of his own specialty, and to know therefore that a "chemical" compound is one in which the component elements are so intimately mixed as to be indistinguishable. Wagner's music, therefore, as described by him, would correspond with his definition of orchestration. In nature, when green and red combine to form yellow, or green and violet to form blue, the resulting color is one which does not show the elements of its composition; and Wagner's knowledge of the different instruments has enabled him to create tints which are almost the equivalent of new spectral colors. Surely as long as the principal of the Royal Academy displays such profound ignorance of the first principles of his art English critics should cease repeating that England is at last a "musical country." The motive which inspired Dr. Macfarren's lecture is of course evident. Wagner is heard everywhere at present, and daily gains more admirers, while he, who also has written a large number of operas, is completely ignored. But he will not improve his lot by such ill-advised displays of temper and prejudice. They will only add contempt to the neglect which he already suffers, on account of the character of his works, which are nothing but chalk-and-water imitations of the classical masters.—N. Y. Evening Post, October 17.

... The four hundredth anniversary of Luther's birth is to be celebrated at Geneva by a musical festival. An important feature in the proceedings will be the performance of an oratorio, "Luther at Worms," by Meinardus. This work, written fourteen years ago, has hitherto only existed with the original German words, which have now been ably translated into French by A. Kockert, for use at the approaching festival.

HOME NEWS.

—Dr. Louis Maas will make an extended concert tour next month.

—"Jalma" is still running successfully at the Boston Theatre, Boston.

—Louis C. Elson's lectures at the New England Conservatory have been resumed.

—Miss Clara Louise Kellogg sang last week in Toledo, Jackson, Detroit, and Toronto.

—Mme. Zeiss, the contralto, sailed last week for Paris in the steamship Normandie.

—Ernst Perabo, the eminent Boston pianist, returned from Europe on the Elbe on Saturday.

—A singing club has been organized in Winchester, Mass., under the leadership of J. E. Nickerson.

—The Wilbur Opera Company will regale the audience at the People's Theatre for this week with "Iolanthe."

—The Hess Acme Opera Company began an engagement at the National Theatre, Washington, last week.

—The *Independent* has an excellent musical column, and in its issue of October 18 it gives a prospectus of the season just begun.

—D. M. Babcock of the Schubert quartet has been offered and he accepted a position with the Fanny Kellogg concert company.

—The first of Theodore Thomas's series of symphony concerts at the Academy of Music, Philadelphia, will take place on Saturday.

—Theodore Thomas, accompanied by his orchestra manager, H. Sachleben, arrived in good health on Saturday night with the Servia.

—The Duff Standard Opera Company is meeting with success in their tour. This week it is playing at the Olympic Theatre, St. Louis.

—Manager D. L. Hughes, of the Keokuk Opera House, will control Clara Louise Kellogg's Western tour, beginning at Rockford, Ill., November 1.

—Ford's Comic Opera Company produced Burnand's burlesque, "Blue Beard," at the Philadelphia Lyceum on last Monday evening a week ago.

—Charles R. Adams has been engaged to sing the part of *Rinaldo* in the work by that name to be given by the Apollo Club, of Boston, December 5 and 10.

—The Hungarian Gypsy Band gave two concerts in Music Hall, Boston, the first on Saturday afternoon and the second on the following Sunday evening.

—Levy, the cornet player, lost his musical library, valued at \$1,000, in the Pittsburg Exposition fire. He is now in town trying to replace it as far as possible.

—The McCaull Opera Comique Company, in "The Queen's Lace Handkerchief," was last week's attraction at the Chestnut Street Opera House, Philadelphia.

—The Boston Temple Quartette has not made any arrangements to go South under the auspices of the Mozart Association of Richmond, and has now returned to Boston.

—Alfred Cellier, the composer, and H. P. Stephens, the librettist, have just completed a new comic opera, called "The Smugglers." Townsend Percy has the American right of the work.

—The auction sale of reserved seats and proscenium boxes for the eight concerts of the Brooklyn Philharmonic Society took place on Tuesday evening in the Art Association Hall, that city.

—Otto Bendix will give this season five chamber concert matinees. The first will occur the first week in November, the series to be continued once in three weeks. He will be assisted by T. Adamowski and Wulf Fries.

—Among the first concerts given in the new rooms of the Young Men's Christian Association of Boston will be one by the Mendelssohn Quintette Club, assisted by the new soprano, Miss Clara Munger. It will take place January 19.

—Herr Catenhusen's comic opera "Lieutenant Helene, of the Guards," will be produced, for the first time on any stage, by Rice's Standard Opera Company at the new Arch Street Opera House, Philadelphia, on to-morrow (Thursday) evening.

—Last week's musical features at the American Exposition, Boston, included evenings of opera bouffe, Wagner and Rossini, and special concert programmes. On Thursday, Revolutionary Day, music appropriate to the occasion was given.

—After Charles Wyndham's six weeks' engagement at the Bijou Theatre, Boston, has expired, Mr. Hastings will bring out the "Beggar Student," which will be well mounted and costumed. The "Beggar Student" has enjoyed a two years' run at Berlin.

—The recent Burlington (Vt.) musical festival was very successful, in spite of the fact that Carl Zerrahn had to disarrange and improvise one or two programmes because his orchestra was delayed. Sullivan's "The Prodigal Son," Rossini's "Stabat Mater" and a little of Gounod's "The Redemption," were given. Fanny Kellogg, Ita Walsh and Messrs. Want and Babcock were

the chief soloists. Mrs. C. L. Robinson sang the soprano solos in the "Stabat Mater."

—The subjoined table may be of interest, as showing just how the new opera house ranks in size with the most famous of European houses:

THEATRE.	Auditorium.			Stage.	
	Depth.	Width.	Height.	Depth.	Width.
Imperial Opera, Paris (old).....	75	65	65	84	107
New Opera, Paris.....	75	65	65	84	107
Grand Theatre (restored), Bordeaux.....	90	67	..	83	133
Her Majesty's, London.....	58	50	58	71	84
Covent Garden, London.....	76	60	65	44	88
Drury Lane, London.....	68	62	68	85	90
Theatre Royal (rebuilt), Munich.....	63	56	50	50	84
New Opera, Vienna.....	68	61	68	87	97
Grand Imperial, St. Petersburg.....	83	67	67	83	100
La Scala, Milan.....	74	55	56	110	87
San Carlo, Naples.....	94	71	65	78	85
Carlo Felice, Genoa.....	97	72	82	71	113
Metropolitan Opera House.....	87	65	55	78	104
	95	89	82	90	106

—The first concert of the New York Philharmonic Society's forty-second season will take place at the Academy of Music on November 10, when the soloist will be Miss Agnes Huntington, a young American contralto who has sung with success in Europe. The orchestra will number 100 instrumentalists, and several important novelties are promised. The remaining concerts of the season will be given on the evenings of December 15, January 19, February 16, March 15 and April 19. There will be, as usual, public rehearsals on the Friday afternoons preceding the concerts. The officers of the Society are: J. M. Drexel, president; F. Rietzel, vice-president; A. Roebelen, secretary; H. Schmitz, treasurer, and Theodore Thomas, conductor.

—At the first concert given by the New York Trio Club, on November 20, Tschakowsky's last Trio in C major, op. 50, will be performed. It is for piano, violin and 'cello, and is dedicated "to the memory of a great artist." The other pieces will be Rubinstein's Trio in B flat major, op. 52, and Chopin's Introduction and Polonaise in C major, for piano and 'cello, op. 3. Miss Antonia Henne will be the vocalist. The club is composed of Reinhardt Richter, violin; Emil Schenck, 'cello, and Bernardus Boekelmann, piano. At these concerts, however, Adolf Hartdegen may take the place of Mr. Schenck in case the latter is prevented from appearing by other engagements.

—The Boston Young Men's Christian Association announces a course of entertainments in the new Association Hall, corner of Boylston and Berkeley streets, among them being the following musical evenings: December 20, C. N. Allen Concert Company—Mrs. E. Humphrey Allen, Mrs. C. N. Allen, Mr. Wulf Fries and Miss Alma Faunce; January 17, the Mendelssohn Quintet Club and Miss Clara E. Munger; February 21, the Meigs Sisters Quartet and the Germania Orchestra; March 20, the Temple Quartet, Mrs. Martha Dana Shepherd and other artists. A second series will probably follow.

—The Boston *Courier* quotes a "Recitative and Song" as selected from Sullivan's oratorio "The Mayor! (Martyr) of Antioch"—and this when referring to the opening concert of the Boston Symphony Orchestra, conducted by George Henschel. However could they do it! The same paper also says of the same concert: "It is suggested that if any more seven movement symphonies (referring to Rubinstein's complete 'Ocean Symphony') are given by the Boston Orchestra, the audience will add the final movement themselves, and the janitor will give Mr. Henschel the key, with instructions to look up the hall when he gets through."

—It has been decided by the members of the Milwaukee Musical Society that the lack of hotel facilities will make necessary the postponement of the national Sängersfest which was to have been held here in 1885. The probability is that the meeting will take place in 1886. The power to decide this matter always rests with the society of the city where the Sängersfest is next to be held, and since the local musical society has reached this conclusion there is no doubt of a postponement. It has not been officially announced, but a meeting will be held in a few weeks, and the opinions of the members ratified.

—It will probably be of interest to many of the opera-goers of New York to know, that among the Italian artists now living in retirement in Italy, are two performers whose appearances in this city, forty years ago occasioned many stormy scenes, of which the public twice or thrice was made an involuntary witness. Signor Benedetti and Signora Truffi, whose difficulties with Manager Fry at the Astor Place Opera House are very comically narrated by Max Maretzek in his "Crotchets and Quavers," dwell happily at Fozzi, and look forward to celebrating, ere long, their diamond wedding.

—José Solano, a Portuguese musician well known in Orange, was found dead in his house in that city on last Wednesday afternoon. Solano was seventy-three years of age. At the early age of ten he enlisted in the Portuguese army, and has never seen any of his family since that time. He was once charged by the Chinese government with piracy on the high seas, and narrowly escaped hanging. He has been in Orange since 1847, and has earned a livelihood teaching music, except during our late war, when he served as a bandmaster.

—Simon Hassler, one of the best-known orchestra leaders in Philadelphia, is to give a series of Tuesday afternoon vocal and instrumental concerts at Association Hall that city, beginning next month. As he supplies the music at many fashionable parties and receptions, it is supposed the concerts will enjoy a fashionable attendance.

—The New York Opera Company, which includes Misses Louise Manfred, Louise Searle, Fanny Redding and Helen Cooper, and Messrs. C. M. Pyke, Joseph Greenfield and

Gustav Adolphi, has gone on the road with "The Queen's Lace Handkerchief."

—The Boston *Home Journal* advocates the selection of Carl Zerrahn to fill the post of conductor of the Boston Symphony Orchestra, when Mr. Henschel resigns, which will be at the close of the season. Mr. Zerrahn is no doubt a good director, if not anything of a composer.

—Rice's Comic Opera Company are giving Messrs. Gilbert and Sullivan's "Iolanthe," at the New Arch Street Opera House, Philadelphia. Ernest Catenhusen's new comic opera, "Lieutenant Helene," is in active preparation and will soon be produced at this theatre.

—An experienced married lady has observed that the way to manage a husband is to "feed him and flatter him." This saying has been successfully paraphrased by one who has had experience in the concert-giving world, who says the way to manage an artist is to "fee him and flatter him."

—Oliver Ditson & Co. on Friday last recovered a verdict for \$3,102.50 against Walter F. Abbott in the Brooklyn City Court, before Judge Reynolds. The plaintiffs claimed that the amount was a balance due on a stock investment which they had authorized the defendants to make for them.

—A. P. Peck will celebrate the twentieth year of his connection with the Boston Music Hall with a concert on the 24th inst. Adolph Neuendorff will conduct a large orchestra, and among the soloists engaged for the occasion are Miss Clara Louise Kellogg, Miss Hope Glenn and Jules Jordan.

—Music is called the divine art. Is it its divinity that makes it more universally accessible to the average mind? Certain it is that for the one of our country people who can gain quick insight into any other work of art, or even accurately appreciate a criticism thereon, ten may be found with some musical appreciation.

—On Sunday last Dr. Leopold Damrosch and his wife celebrated the twenty-fifth anniversary of their wedding in strict privacy, only attended by their five children and a few of the most intimate friends. A pleasant surprise to the wife and guests was the production by a small orchestra of Dr. Damrosch's "Wedding Music," composed for the occasion, and of course very well played under the composer's own direction.

—There was a musical entertainment on Saturday night at the Lotos Club. The programme included solos by Victor Dargon, Herr Heinrich, the basso; M. Kappes, the violinist; Frank T. Robinson, and Arthur T. Hills. Frank Lincoln gave humorous recitations. Among those present were Dr. Fordyce Barker, Bram Stoker, W. J. Florence, Joseph Hatton, and Sir William Ghenn.

—Mme. Chatterton-Bohrer's concert company will give a concert in aid of the new organ fund of the new Baptist church on Thursday evening in Steinway Hall. Mme. Bohrer will be heard in harp solos; Miss Emma S. Howe, soprano, and H. R. Humphries, tenor; Frederick G. Richmond, pianist; Carlos Hasselbrink, violinist, and Nicolai Zedeler, violoncellist, will also appear.

—George W. Colby has issued a pamphlet in which he gives a list of artists for whom he is authorized to make concert engagements. Mr. Colby has a musical agency at 23 East Fourteenth street. Among the names included in Mr. Colby's list are Rafael Joseffy, Miss Henrietta Beebe, Miss Emily Winant, Ivan E. Morawski, Mrs. Belle Cole and others. Besides single artists Mr. Colby controls several excellent concert organizations.

—The gross receipts of a concert to be given at the People's Theatre on Sunday evening October 28, will be donated to the Peter Cooper Monument Fund. A number of artists have volunteered for that night, among them Mr. Levy, the cornet soloist, and Miss Henrietta Markstein, the pianiste. The orchestra will number fifty players. Many tickets have already been sold, and it is expected the concert will realize a large sum for the worthy object.

—The Standard Quartet Club embraces as its members this year the following artists: Messrs. Brendt and Roebelen, violins; Max Schwartz, viola, and Fred. Bergner, 'cello. It is the sixth year of the club's existence. Six chamber music concerts are proposed to take place in Steck Hall on November 20, December 18, January 22, February 19, March 18, and April 8. The club will have the assistance of several well-known pianists at its various concerts.

—The directors of the New York Chorus Society announce three concerts to be given in Steinway Hall on Thursday evenings in December, February and April. The forces of the organization will consist of its trained chorus of 300 male and female voices, and the Philharmonic Orchestra, both under the guidance of Theodore Thomas. The society is willing to receive additional members in its chorus. No announcements are yet made as to what will be performed.

—On Monday evening Mlle. Jeanne Fouquet, Maurice Grau's new prima donna, made her first appearance before this public at the Standard Theatre as *Micaela* in Lecocq's opera "Le Cœur et la Main." This work will also be given on Thursday evening and at the Saturday matinee. On Tuesday evening, Mlle. Aimée played *Serpolette* in "Les Cloches de Corneville," and on this evening she will appear as *Bettina* in "La Mascotte." On Friday evening the only performance of "La Jolie Parfumeuse" will take place, with Mlle. Amée as *Rose Mignon*.

FOREIGN NOTES.

....Amsterdam has just begotten a "Wagner-Verein."
"The Paradise Lost" is the title of an operetta just completed by Emilio Ferrari.
Johannes Brahms has arranged his two sextets (op. 18; 36) as trios for piano, violin and 'cello.
Miss Ella Russell has been engaged to sing in "Faust" at the Prince Alfonso Theatre, Madrid.
Weber's "Oberon" was given for the first time at Leipsic on September 30, and had a splendid success.
From the café concerts, &c., on Champs Elysées, the city of Paris nets about \$30,000 a year in licenses, &c.
The new comic opera, "Falka," will shortly replace "Rip Van Winkle" at the Comedy Theatre, London.
Miss Von Ghilanyi, a young contralto, has been engaged for five years for the Berlin Royal Opera House.
Two new ballets have just been finished by Butturini, entitled "Michael Strogoff" and "The Black Pearl."
Goldmark, the composer of "Sakuntala," is about to write a new opera. He left Milan for Vienna very recently.
F. Draesecke's "Requiem" will be performed this season by the Rühl Singing Society at Frankfort-on-the-Main.
At the Vienna Imperial Opera House, a new ballet is to be produced, entitled "Sakuntala." The music is by Bachrich.
Verdi's reconstructed "Don Carlos" will be given the coming winter at the San Carlo Theatre, Naples. For this theatre there has been engaged Signora Donadio, the soprano, and the tenor Signoretti, and for the Argentina Theatre, Rome, a new

German prima donna mezzo-soprano and contralto named Steinbach.
The widow of Wagner is still in deepest mourning, and lives in entire seclusion, declining to receive any visitors whatever.
Liszt's "Legend of St. Elizabeth" is to be produced with scenery at the Cologne Theatre, after the precedent of Weimar.
The first concert of the Berlin Philharmonic Orchestra took place on the 2d inst., under the direction of Professor von Brenner.
Eugene Baudot, violin virtuoso, and pupil of Vieuxtemps, has been engaged as concert-master at the Amsterdam Palace of Industry.
"Iolanthe" has passed its 300th representation at the Savoy Theatre, London, but will shortly be replaced by Gilbert and Sullivan's new opera.
Mme. Galli-Marie, who created the title-role in "Carmen," is to return to the Opera Comique this winter and give a series of performances.
The following incident is related of Mme. Sembrich: Mme. Sembrich was in Dresden at the time of President Garfield's death. Hearing that a memorial service would be held in the American chapel she sent word that as a tribute of respect and admiration to the dead President she placed her voice at the disposal of the American congregation for that service, and, if it met with their approval, was ready to sing, either with the choir or alone—whatever they might appoint. The offer was accepted and Mme. Sembrich sang a solo. She seemed to feel deeply the grief and solemnity of the occasion, and at the outset her voice trembled so

much that she was unable to do herself justice. It was a touching tribute from a foreigner to the memory of our President.
Berlin is to have a musical festival early in 1884, the net receipts of which are to be devoted to the erection of a "Beethoven" monument.
The Berlin Royal Opera will revive this season three older operas, "The Farmer of Preston," by Adam, and Mozart's "Così fan tutte," and "The Escape from the Serail."
A series of six concerts was announced to begin on October 12 in the Berlin Singing Academy, with the following soloists: Mrs. Clara Schumann, Mrs. Normann-Neruda, Miss Hermine Spiess, Xavier Scharwenka, and Jos. Joachim.
The *Herald* correspondent at Leeds, England, says of Dr. G. A. Macfarren's new oratorio just performed at the festival given in that city: "King David" hardly adds much to his reputation. It is a scholarly production, but cast in an antiquated mold. Although the work may be considered the crowning effort of a long career, it contains scarcely a passage showing that the composer is acquainted with anything done in music since the death of Mendelssohn. Oratorio is intended to have a moral and religious as well as a musical import. It would be more interesting if the librettist had not omitted the episodes of David's singing before Saul and the slaying of Goliath. The composer endeavors to suggest both in a descriptive overture, but only partially succeeds. The music throughout is tame and cold and lacking color. The instrumentation is correct, but without variety. The chorus "Give ear, all ye tribes of Israel," however, was favorably received; also the impressive larghetto "When Uriah was dead." An affecting baritone lament, "Oh, Absalom," and a final fugue, "Glory be to the Father," bring the oratorio to a fitting close.

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THE MUSIC TRADE.

Hale's Will.

THE will of the late Joseph P. Hale was filed in the Surrogate's office of this city on Saturday last, and is as follows:

In the name of God, Amen! I, Joseph P. Hale, of the City, County and State of New York, being of sound mind and memory, do make, publish and declare this to be my last will and testament, as follows:

First—I direct my executors hereinafter named to pay all my just debts and funeral expenses as soon as convenient and practicable after my decease.

Second—I give, devise and bequeath unto my beloved wife, Lucy Ann Hale, all the household furniture, books, works of art, ornaments and other chattels and effects used for housekeeping or for ornaments, which shall at the time of my decease be in or about the dwelling-house which now belongs to her, known as No. 112 West Thirty-fourth street, in the city of New York, and all horses and carriages and equipments used in the family.

Third—I give, devise and bequeath unto Mrs. Elvira Manning, now living in my family, the sum of \$5,000, to be paid to her as soon as conveniently may be after my decease, to be hers absolutely forever; but in the event of the death of the said Elvira Manning before my decease, then it is my will and I direct that the said sum of \$5,000 shall lapse into and become a part of my residuary estate and be divided as is hereinafter provided.

Fourth—I give, devise and bequeath absolutely unto the Unitarian Society, of Bernardston, Franklin County, Mass., the sum of \$10,000 in trust to be invested by the trustees of that society in good interest-bearing securities; so much of the annual income thereof to be applied by said trustees to keep in good order the lot of ground in which my father and mother were buried in the cemetery connected with that church, and the balance of such annual income to be applied by said trustees toward the support of the preaching of the Gospel in that society.

Fifth—I give, devise and bequeath unto Robert W. Crane, now in California, the sum of \$2,000, to be paid to him as soon as can be conveniently done after my decease, to be his absolutely forever. But in the event of the death of said Robert W. Crane before my decease, then it is my will and I direct said sum of \$2,000 shall lapse into and become a part of my residuary estate, and be divided as hereinafter provided.

Sixth—I give, devise and bequeath unto Mrs. Maria Pinkerton, of Worcester, Worcester County, Mass., the sum of \$2,000, to be paid to her as soon as can be conveniently done after my decease, to be hers absolutely forever. But in the event of the death of said Maria Pinkerton before my decease, then it is my will and I direct that said \$2,000 shall lapse into and become a part of my residuary estate, and be divided as is hereinafter provided.

Seventh—I give, devise and bequeath unto my uncle, Israel P. Hale, of said Bernardston, the sum of \$1,000, to be paid to him as soon as can be conveniently be done after my decease, to be his absolutely forever. But in the event of the death of said Israel P. Hale before my decease, it is my will, and I direct that said sum of \$1,000 shall lapse into and become a part of my residuary estate and be divided as is hereinafter provided.

Eighth—I give unto my niece, Ellen M. Dickerson, of North Leverett, Franklin County, Massachusetts, the use of the mortgage on her property, situate in said North Leverett, which I now hold for \$1,500, free of interest during her natural life; and from and after her decease, I give and bequeath the said mortgage unto the lawful issue of her body and their heirs and assigns forever; and in the event of her decease, leaving no lawful issue her surviving, then I direct that the said mortgage shall lapse into my residuary estate and be divided as is hereinafter provided.

Ninth.—It is my will and I direct that all the rest, residue and remainder of my estate, real, personal or mixed, whatsoever and wheresoever, shall be divided into three equal parts; and I give, devise and bequeath one of such parts unto my wife, Lucy Ann Hale, to be hers and her heirs and assigns forever, the same to be accepted by her in lieu of dower in my estate. And I give, devise and bequeath one other of such one-third parts unto my daughter, July H. Demorest, wife of Isaac H. Demorest, to be hers and her heirs and assigns forever. And I give, devise and bequeath the other of such one-third parts unto my daughter, Augusta W. Stone, wife of Charles Stone, to be hers and her heirs and assigns forever.

Tenth.—I hereby nominate, constitute and appoint my said wife, Lucy Ann Hale, executrix, and my brother-in-law, Alfred R. Fiske, of Pottsville, Pennsylvania, executor of this my last will and testament, hereby revoking all wills by me at any time heretofore made. And I request that my said executrix and executor shall not be required to give any bonds or security whatever for the faithful discharge of their duties.

In witness whereof I have hereunto set my hand and seal this 25th day of August, in the year of our Lord one thousand eight hundred and seventy-six.

JOSEPH P. HALE.

The following is the codicil:

I, Joseph P. Hale, of the city of New York, being of sound and disposing mind, memory and understanding, do hereby make, publish and declare the following codicil to my last will and testament, dated August 25, 1876:

First, I hereby cancel and revoke the appointment of Alfred R.

Fiske as one of the executors of my said last will and testament. Second, I hereby nominate and appoint George W. Debevoise, of the city of New York, as one of the executors of my said last will and testament, in place and stead of said Alfred R. Fiske, whose appointment is hereby cancelled, hereby conferring on the said George W. Debevoise all the powers and exemptions given by my said will to said Fiske.

In witness whereof I have hereunto subscribed my name and affixed my seal this 8th day of November, eighteen hundred and eighty-two.

JOSEPH P. HALE.

The funeral took place last Wednesday at one o'clock from the Church of the Messiah.

THE TRADE LOUNGER.

THE death of J. P. Hale removes a remarkable figure from the trade panorama. His success was rapid and at one period astounding, and it was due to his energy and application, not to his business methods; for it must be admitted that a man who intrusts all his transactions to his memory, as Hale did, has but a very faint conception of business methods.

He often told me that he believed more in the reliability of his memory than of his books, if he had any.

Later on, however, he was compelled to keep books, but he personally paid very little attention to them. As to his annual profits and the condition of his business, he had a very simple method, viz., of considering only that a profit which he had during the year withdrawn from his business and invested outside. But it is not every merchant or manufacturer who is able or willing to look upon commerce and finance from such a point of view.

He had many imitators, but only a few that can claim equality with him as a shrewd, brainy man. He died without having made preparations as to his business and investments. Charley Stone will continue the piano factory. The will was dated 1876.

A year ago a physician told him that he had no chance to live any length of time. But he soon met another one, a more accommodating disciple of Esculapius, who told him that it was "all right," and he, like most of us would have done, followed the directions of the latter. In all probability he would have been alive to-day had he retained the other doctor.

Various reports as to his wealth have been circulated. The estimates vary from \$10,000,000, mentioned in a large daily paper, to \$5,000,000, at which figure Mr. Ludden, of Ludden & Bates, an intimate friend of Hale's, estimates the estate; and then it gets to below \$100,000 according to others who give rumors of great losses as a basis of their calculations. I would not be surprised as much to find the latter estimate nearer the truth than the first or second for the first reason that our wealthy men are always over-estimated, and secondly, because Mr. Hale speculated and invested heavily, and we all know that values have undergone a tremendous shrinkage during the past two or three years.

Rigolo in the *Sun* estimates the shrinkage in values in Wall street, during that time, at \$1,000,000,000. I believe that. Consequently it is very difficult to get at any proper estimate of any man's wealth who has been speculating. When all the water is squeezed out of the stocks we reach a safe basis for estimates.

I am sorry to see my friend Welles, in the last issue of his paper, join the editors of the *American Art Journal* and *Kunkel's Musical Review* in their opinion that the exposure of Beatty in *THE MUSICAL COURIER* is an advertisement or "boom" for Beatty. He does not go as far as either of the other two, who accuse *THE MUSICAL COURIER* of being a Beatty advertising medium. Of course, the organ trade knows this charge to be more than ridiculous, it being nothing less than the morbid nonsense of unsuccessful rivals. But Welles damages the organ trade as much with his article as the other two with their silence about Beatty, although it must be admitted that what either of the other two says upon any subject does not amount to anything.

I should not have noticed the thing at all had Welles not called attention to it, for his paper, next to *THE MUSICAL COURIER*, is about the only other trade paper the trade pays any attention to. In the first place, I think I am in a position to judge the whole Beatty question, as I not alone investigated Beatty thoroughly in his own headquarters, but wrote all the five and six column articles myself that appeared in Welles' paper during the year 1882, these being the very articles that created all the sensation in the trade at the time.

But here it ended. Welles made one great mistake: he did not push the thing beyond the trade. He did not constantly, consistently and persistently carry on a campaign, but after a few articles had appeared he would rest the question, and

only agree to a continuance after a length of time had elapsed. It was not a series of attacks of such force and pushed with such energy and with a system like that of *THE MUSICAL COURIER*.

At the time, and ever afterward, I never saw the articles in Welles's paper quoted by any secular or religious paper in the country, while a large number of papers all over the country (the names of some which were mentioned in the last issue of *THE MUSICAL COURIER*), have utilized the Beatty exposure of this paper, and several of the most important religious papers have, in consequence of the articles that have appeared since August 29, dropped Beatty's advertisements.

Here, then, some work has been accomplished. Welles's advice and suggestion to Beatty how he should proceed against this paper to suppress the Beatty exposure, I pass by in silence, and his opinion of the law of libel seems to have been laid down without any references to the changes effected by the new code and recent decision thereupon.

Apropos, is it not a remarkable feature in this Beatty business that the editor who successfully exposes him is nearly compelled, by his brother editors in the same line, to apologize. The whole trade congratulates him for his fearlessness, his energy in hunting up and discovering proofs, his ability to present them logically, and cumulative and with journalistic force, for his success in attracting attention to the question among secular and religious newspapers, while the editors of musical and music-trade papers condemn his course.

In fact, Beatty's strongest allies are the editors of these musical and music-trade papers, the very men who derive their support from the legitimate organ manufacturers, for they do not alone not "carry the war into Africa," but they try their utmost to tempt the soldiers, that are willing and anxious to march, to desert.

I only ask the clear-headed and sensible men in the organ trade what they think of these coparceners of Beatty anyhow, and how long they intend to support them? I refer especially to the *Art Journal* and to *Kunkel's Musical Review*, the two papers that have attacked *THE MUSICAL COURIER* for exposing Beatty. Welles presents an intelligible argument, and has done work in the past to show up Beatty, but how can the trade consistently support the other two papers?

I would not blame them if they pursued a *laissez-faire* policy, because I am quite sure they have no ability to cope with the question, but I present to the trade their conduct in attempting to interfere with *THE MUSICAL COURIER* in its efforts to show up this Beatty system.

Jack Haynes in England.

YORK, England, September 25, 1883.

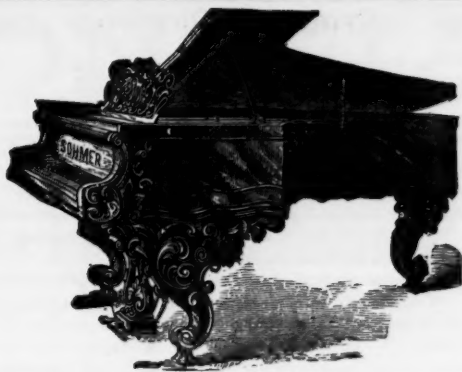
Editors of *The Musical Courier*:

I AM in receipt of your paper of August 22, for which please accept thanks. I read the paper with my usual interest, and through its columns keep well posted on trade topics in America during my absence. I shall esteem it a favor if you will kindly allow me through your valuable medium, to thank American friends for kind letters of introduction to various houses connected with the trade in the United Kingdom, among whom I beg to mention Mr. Monroe, of organ reed fame, in Worcester, Mass.; Mr. De Zouche, firm of De Zouche & Atwater, Montreal, and Alfred Dolge, Esq., New York; also Messrs. Ralph Allison, of London, England, piano manufacturers, at whose hands I have received much courtesy and acquired valuable knowledge and assistance to the trade of this country, which is quite a study, differing, as it does, so materially as compared with America. It is a work of more than ordinary difficulty to introduce new goods into this market; but, believing in the old adage, "There is room for one more," I am pushing Ithaca organs with more than my usual enthusiasm, and my labors will, I'm sure, be rewarded with success. A demand is springing up in new sections of the country, in which Ithaca organs will not, be behind. Having now traveled through the entire kingdom, thereby becoming personally acquainted with the trade, I have acquired much knowledge that will enable us to gradually increase our sales here. On my return I hope to have other personal interviews with you, pleasant as in the past, when I shall be able to say more concerning both the famous Ithaca organs and their sale here. Next week I go through Holland. Shall also stop at Amsterdam and visit the exhibition there. I am writing under difficulties, being on the train getting considerably shaken up. A copy of *THE MUSICAL COURIER* any time at your convenience and same address as before will be appreciated by, Yours very truly,

JACK.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



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ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

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Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

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682 Washington Street,
BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard." - From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities." - Journal.

"We recommend as being in every respect reliable and satisfactory." - Oliver Ditson & Co.

DYER & HUGHES,

FOXCRIFT, ME.

MANUFACTURERS OF

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ORGANS

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ORGAN CASES.

For the Trade only.
Correspondence
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Low prices and
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Our Cases are
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Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,

Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

WILCOX & WHITE ORGAN CO.,
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A. HAMMACHER & CO.,

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Piano-Forte Materials, Tools and Trimmings.

THE LARGEST ASSORTMENT IN THE COUNTRY

PIANO-FORTE HARDWARE,

Send for our New Illustrated Catalogue.

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PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequaled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Trade Notes.

—F. L. Becker has patented a pivot joint for piano actions.

—J. Bailey has patented a music-sheet for mechanical musical instrument.

—Milliken, Haines Brothers' active salesman and confidential, has composed several "catchy" quadrilles.

—Mr. C. F. Theodore Steinway and Mr. Charles H. Steinway arrived on the Elbe from Europe on Saturday.

—Augustus Baus & Co. own the original miniature grand piano owned by Tom Thumb. It is for sale.

—We will soon give a description of certain remarkable patents and improvements made by Sohmer & Co.

—Mr. Sheets, the representative of D. F. Smith, West Liberty, Ia., was in town last week, and selected Sohmer pianos.

—Judge Hawes, of the City Court, appointed R. B. O'Neill receiver of the property of Albert Weber on October 19.

—The piano manufacturers, Hoelling & Spangenberg, in Zeitz, Saxony, Germany, has just completed its piano number 20,000.

—R. M. Bent & Co. are turning out 10 squares and 4 uprights every week. The firm will soon increase its production to 18 pianos per week.

—Florence H. Peters, cashier for Lyon & Healy, Chicago, has confessed that he has lost \$12,000 of the firm's money at faro. He is under arrest.

—Wm. A. Pond & Co. purchased the whole renting stock of Weber last week. The same consisted of thirty pianos only. From what we understand, Pond has a bargain.

—Alfred Dolge shipped last week on the Amerique for Paris 4 cases of piano-felt, valued at \$12,000, and per Hammonia for Hamburg, 6 cases of piano-felt, valued at \$2,000.

—By applying to T. F. Kraemer & Co., 103 East Fourteenth street, the trade can be supplied with the firm's card, which displays the various styles of covers and other articles this firm handles.

—We are going to be blessed with another musical journal, which will soon appear with Mr. Frederick Archer as editor. The name selected is *The Keynote*. Roosevelt, the organ manufacturer, and several others anxious to lose money, are backing it.

—Decker & Son's salesmen, otherwise known as the editors of the *American Art Journal*, say that there are about 40,000 pianos made in this country yearly. That shows again how little these piano drummers know about their own business. Over 60,000 pianos were made in this country in 1882. Alfred Dolge alone supplied the manufacturers with more material than is necessary for 62,000 last year.

—The full-page "organ advertisement" in your last issue is certainly a very ingenious and witty production. The author deserves to rank among the leading humorists of the day. You are entitled to the thanks of the trade for the amusement afforded, to say nothing of the influence your articles will eventually exert.

FULLAM, of Christie & Son.

[Fullam, you are level-headed.—EDS. MUSICAL COURIER.]

—Judge Hawes, of the Marine Court, has appointed Benjamin F. Romaine receiver for Albert Weber in supplementary proceedings on the application of J. Hampden Dougherty, attorney for Edward F. Nevers, assignee of a judgment in favor of Elizabeth Phillips, for \$320. Three judgments, aggregating \$3,502.71, were entered on Monday against Mr. Weber in favor of the Campbell Printing Press Manufacturing Company.

Carpenter's Circular.

TO THE PATRONS AND FRIENDS OF E. P. CARPENTER.

FOXCROFT, Me., October, 1883.

IT is my pleasure to announce to you in accordance with my recent circular that the business of manufacturing organs and organ actions, which I carried on in Worcester, Mass., will continue to be carried on in Foxcroft, Maine, by E. P. Carpenter Organ Co., a corporation being established under the laws of Maine, and to commence business without delay, to which business my whole attention will be given.

The transfer of the E. P. Carpenter Organ Co. from Worcester to Foxcroft, will be advantageous in the highest degree, both to the business of manufacturing and to the trade.

Henceforth the best of materials will be bought in the open market for the manufacture of an improved action and organ. Situated in the heart of the lumber country, with the ability to hire the best of workmen at low rates, my personal attention will be devoted to the business of manufacturing, while the correspondence and financial part will be ably managed by Mr. T. U. Eaton, treasurer of the corporation, who has for many years been known to the trade as a successful dealer, late of Eaton & Riley, Brunswick, Me. These organs will rival in tone and finish any offered to the public, and the company guarantees to customers no higher freight than from Worcester. All goods will be delivered "free on board," in Boston or Portland.

The corporation starting with the best of facilities, ample capital for the business, and with the reputation for honesty of workmanship and skill in manufacture which I have fairly earned by years of unremitting devotion to my business, I trust that I can retain for the company the patronage of my former customers, and gain a merited increase of business.

The company will issue a new catalogue about November 1, which will contain illustrations of many new styles of cases and descriptions of our new improved action, a patent for which has been applied for.

Orders addressed E. P. Carpenter Organ Co., Foxcroft, Me., will receive prompt attention.

N.B.—Please wait for the new catalogue before making your contracts.—It will pay you to do so.

E. P. CARPENTER.

On the Road.

PITTSBURGH, October 20.

ALL the boys are out bearding the lion in his den.

Of course, they have all had an immense trade, "best trip ever made," &c.; sold Doolittle & Lackofpush, 50; Trash, Cheap & Co., 75 (all single reeds). The trade are finding out that the best goods are the most desirable for them to push; the only way they can successfully compete with the "Honorable Mayor" from Red Mud Section is not to ask their customers to buy goods of the same calibre as his, asking for such stuff a price above his, but to have competent salesmen who are able to show the buyer the difference between merit and price. If some large daily New York newspaper would have the pluck which you show in your paper in exposing Beatty, the public, who are the real purchasers of pianos and organs, would then open their half-opened eyes to the fraud practised on them in 27 stops, 10 sets of reeds. Such instruments should be called lyres (liars). Our so-called honorable newspapers, such as the New York Herald, Philadelphia Times, &c., assert that they do not insert advertisements which misrepresent the goods advertised for sale, while at the same time, for the sake of dollars and cents, they

throw their integrity overboard, and by their willingness in accepting D. F. Beatty's advertisements mislead the public, their patrons, who believe the advertisements they read in these papers are true. This is not only the case with our secular newspapers, but our religious ones as well. If all the manufacturers and dealers would act as one person (in this case at least) and say: "If you would rather insert Beatty's falsehood than our legitimate lines, say so, as we will not advertise if you accept his ads."

Have been out since the 18th of September and established eleven new agencies. Have pleasure in stating that Mellor, Hoene & Henricks, in Pittsburg, are our able representatives here; have just changed the agency from J. M. Hoffman & Co. to them. Mr. Farley, of Taylor & Farley, is here to-day.

Your paper is very popular among the dealers, especially to the commercial tourists, as they can find out all about what is going on in the trade when they are far away from home. Dealers with whom I have talked with speak confidently of a good winter's trade. C. J. Heppie, Philadelphia, has one of the handsomest warerooms in the trade. Ramos & Moses, Richmond, Va., I have given the agency to for sale of our goods. They are both young men, do not lack energy, but at the same time are careful buyers and most excellent business men. Mr. Bailey, formerly with Otto Sutro, in Baltimore, is making things hum at Washington, D. C.; he has increased the trade at J. F. Ellis & Co.'s greatly; is one of the genial gentlemen in the trade. Knoche, in Harrisburg, are doing a good and safe business. Knabe & Co., Baltimore, handle our organ exclusively. Schlichter & Henry, Reading, are doing well. D. G. Andrus & Co., Williamsport, are competent to hoe their own row, no matter what the competition is.

DEM.

Exports and Imports—Port of New York.

Week Ending September 12, 1883.

EXPORTS.	
U. S. of Colombia..	1 piano..... \$425
Dutch West Indies..	1 organ..... 52
Mexico.....	13 "..... 580
Amsterdam.....	1 case organ reeds..... 100
".....	2 pianos..... 600
Hamburg.....	5 "..... 1,850
".....	11 organs..... 875
Bremen.....	2 pianos..... 1,400
Liverpool.....	1 organ..... 75
Hull.....	1 case musical instruments..... 48
London.....	18 organs..... 800
".....	7 "..... 475
New Zealand	2 "..... 230
Argentine Republic..	5 "..... 349

Total..... \$7,859

IMPORTS.

Musical instr'm'ts, &c. 373 packages..... \$31,667

Week Ending September 19, 1883.

EXPORTS.	
Hamburg.....	2 cases piano materials..... \$210
".....	5 cases piano felt..... 3,260
".....	2 cases soundboards..... 340
".....	1 piano..... 1,000
Antwerp.....	1 organ..... 100
Copenhagen.....	1 "..... 300
Bremen.....	37 organs..... 2,500
".....	1 box violins..... 26
Liverpool.....	1 piano..... 350
Glasgow.....	2 organs..... 190
London.....	42 "..... 2,425
British Poss. in Africa.....	4 "..... 320
Havre.....	1 case piano felt..... 1,260
British West Indies.....	4 organs..... 66
".....	1 piano..... 200
Newfoundland.....	1 organ..... 90
Japan.....	2 "..... 350

Total..... \$12,987

IMPORTS.

Musical instruments, &c. 228 packages..... \$26,358



PROFESSOR GALLY'S NEW INSTRUMENT, THE ORCHESTRONE.

Lovers of Music can now have a GOOD Cabinet Organ of superior and remarkable tone, that plays automatically, with all the EXPRESSION of a first-class artist, from small rolls of paper, with perforations not much larger than a pin's head. Full Organ Range. It is no Hand-Organ or OrguINETTE affair, but a genuine Organ which any one can play. Guaranteed to be all that it is represented, or money refunded on return of the goods. Send for circulars.

RETAIL PRICE, **M. GALLY,**
\$75.00 25 EAST 14th ST., NEW YORK.

EMERSON PIANO CO.

"THE BEST IS NONE TOO GOOD."

WHAT WE RECOMMEND WILL RECOMMEND ITSELF.

WAREROOM 159 TREMONT STREET, BOSTON, MASS.

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Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETEAS Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Verlage), etc., etc. Catalogues sent free upon application.

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— MANUFACTURERS OF THE —

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

FRANCIS NEPERT,

— MANUFACTURER OF —

FINE PIANO STOOLS



— ALSO —

Music Racks and Stands.

Piece, Felt and Embroidered Cloth Piano Covers, for

Grand, Square and Upright Pianos.

Scarfs with Fronts for Uprights, A SPECIALTY.

The Oldest and Largest House in the Trade

390 CANAL ST., near West Broadway.

New Catalogue and Price List sent on application.

JOSHUA BRIGGS'S

OLD AND RELIABLE

Piano Stool

MANUFACTORY,

PETERBORO, N. H.

SCARFS

— WITH —

Fronts for Upright Pianos.

(Patented Jan. 9, 1883.)

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MUSIC RACKS,

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STULTZ & BAUER — MANUFACTURERS OF — **Upright and Square Pianos,**

Factory and Warerooms, 701, 703, 705 & 707 FIRST AVENUE, NEW YORK.

Send for Catalogue and Price List.

C. KURTZMANN Grand, Square & Upright **PIANOFORTES**
Nos. 106, 108 & 110 BROADWAY,
— BUFFALO, N. Y. —

There is no art so diverse in its application, or so prolific in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer and works injury to him who accepts it.

Lockwood * Press * Steam * Printing * Establishment,

— HOWARD LOCKWOOD, Proprietor. —

74 DUANE ST., NEW YORK, U. S. A.

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PARIS EXPOSITION, 1876—Diploma of Honor.

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ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.

CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.

CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.

NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

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LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotpe plates of wood-cuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

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Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

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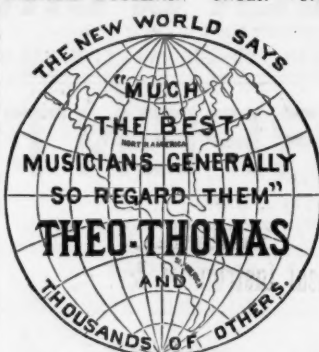
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